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25 DALEK AND CYBERMEN SETS MUST BE WON!

Doctor WHO MAGAZINE™

No.145 • FEBRUARY 1989

EXHIBITION REPORT

Dalek Creator Terry Nation Speaks Out

INSIDE: VOTE IN OUR SEASON 25 POLL!

After Image

After several years of mostly rather indifferent *Doctor Who, Remembrance of the Daleks* thankfully saw the series concentrating on its traditional strengths of good story-telling and good characterisation. In other words, good drama.

The plot, too, marked a return to the series' roots, and although Coal Hill School and Totter's Lane weren't recreated very accurately (the mis-spelling of I. M. Foreman's name on the junkyard gates was the biggest clanger!), many viewers will have enjoyed this slight self-indulgence in anniversary year.

Writer Ben Aaronovitch and Director Andrew Morgan certainly succeeded in evoking the flavour of the 1960s. This was due partly to the presence of the Daleks themselves, 'Dalekmania' having been so much a part of '60s popular culture. In fact, some of the imagery was obviously drawn from the classic *TV21* Dalek comic strips – particularly the bulbous-domed Emperor and the 'pilot' Dalek inside the spaceship.

The café with its old-fashioned jukebox, the small black-and-white set (what *was* that announcer going to say, I wonder?), and the well-drawn supporting characters all helped to reinforce the feeling of being transported back to 1963. The only thing I found slightly odd was the fact that, in an era when sex discrimination was rife, the army's scientific advisers were both women!

Mind you, *Remembrance of the Daleks* certainly didn't paint a rose-tinted picture of the '60s: Ratcliffe's group provided a timely reminder of the odious fascist movement flourishing in England at that time. I for one was reassured to think that *Doctor Who* could still deal with such issues, even in the 1980s.

It was pleasing, too, to note that Terry Nation's original concept of the Daleks, as creatures motivated by racial hatred, had not been forgotten. On a less serious point, it was also amusing to see Ace's confusion with pre-decimal currency – an (intentional?) echo of Susan's reaction back in *An Unearthly Child*!

In terms of production values, *Remembrance of the Daleks* was of course a million miles away from what could be achieved twenty-five years ago. For the first time ever, viewers in certain transmission areas were even able to receive superb stereo sound.

The Daleks themselves were particularly impressive this time. The cliff-hanger to episode one, proving that they *can* climb stairs after all, will be fondly remembered for years to come; and the landing of their spaceship at the end of episode three was an equally splendid sequence. The introduction of the 'special weapons' Dalek was a welcome development too, making their fire-power seem even more formidable.

Perhaps the most gratifying aspect of the story, though, was the excellent characterisation and performances of the two 'leads' – the Doctor and Ace. The production team must have put a good deal of work into getting this vital central relationship right – and it paid handsome dividends!

Sylvester McCoy and Sophie Aldred also deserve high praise for creating such a convincing and likeable partnership. To my mind, this is the most successful Doctor/Companion team since the halcyon days of the Fourth Doctor's travels with Sarah Jane Smith. A very encouraging prospect for the future.

If I had to identify a flaw in the story, it would be that the action was, at times, almost *too* fast-and-furious, particularly in the final episode when the rapid succession of dramatic revelations and momentous occurrences bordered on overkill.

This is a minor complaint, though, which doesn't alter the fact that, all in all, *Remembrance of the Daleks* was a great story, towering head-and-shoulders above anything in the previous two seasons.

With stories like this, roll on the next twenty-five years!

Review by Stephen James Walker

The Happiness Patrol

Behind the scenes: recording for Episode Two of the *The Happiness Patrol*

This season's opening story *Remembrance of the Daleks* was a very traditional type of *Who* adventure, with many of the elements that have made the programme popular in the past. But the story that followed it was a new departure for the show, a story that took the programme from science fiction to a pure fantasy tale.

The Happiness Patrol was a story that you either loved or loathed, very much in the new mould created by Script Editor Andrew Cartmel. Graeme Curry's script mixed a surreal, nightmare world, with a not too subtle knock at a well known lady politician and her style of government (Margaret T would have been a little too obvious). The core of the story was an interesting allegory on today's society, with the pipe dwellers as the un-employed, and the Drones as the workers. A very structured world with women as the leaders!

The story reminded me in parts of last season's *Paradise Towers*, but scored over that story in the quality of its writing and in the acting. The performances of the whole cast were excellent, especially Sheila Hancock as the ever so slightly mad Helen A. As for the Doctor; McCoy's performance gets better with every story, the best characteristic of the Seventh Doctor being his return to the morality of the Troughton era.

The excellent production values helped to make the story, especially the Kandyman costume (although, as I suspected when I first saw it, the design didn't please a certain sweet company). The sets were generally good, though a little too dark for a supposedly happy world, and I never got the feeling of a large city.

I found Chris Clough's direction a little too hectic, especially in episode one. All the scenes seemed to end very abruptly, and didn't flow together. Looking at the original script, a lot of elements of the story seem to have been altered or re-arranged to make the story fit its alloted three episodes. This probably explains why the plot seemed a little rushed at the beginning and end.

As for the other elements of the story, the special effects were well handled, especially Fifi, Helen A's pet. The music worked very well; the blues theme complementing the action.

I must admit that at the beginning of episode one of *Happiness* I didn't think I was going to enjoy the story, but the quality of the acting drew me in, and although I still prefer stories like *Remembrance* I did, in the end, quite like this story. However, I expect it will receive a pasting from certain areas of the fan press. I was surprised to see the majority of the reviewers in the national papers seem to have enjoyed both the opening stories of this season. Hopefully this will mean the viewing figures will climb as the season continues.

As has often been said, *Doctor Who* has one of the most flexible formats on television, and it was nice to see it being used fully for once on a story that may be a guide to the shape of the Doctor's future adventures.

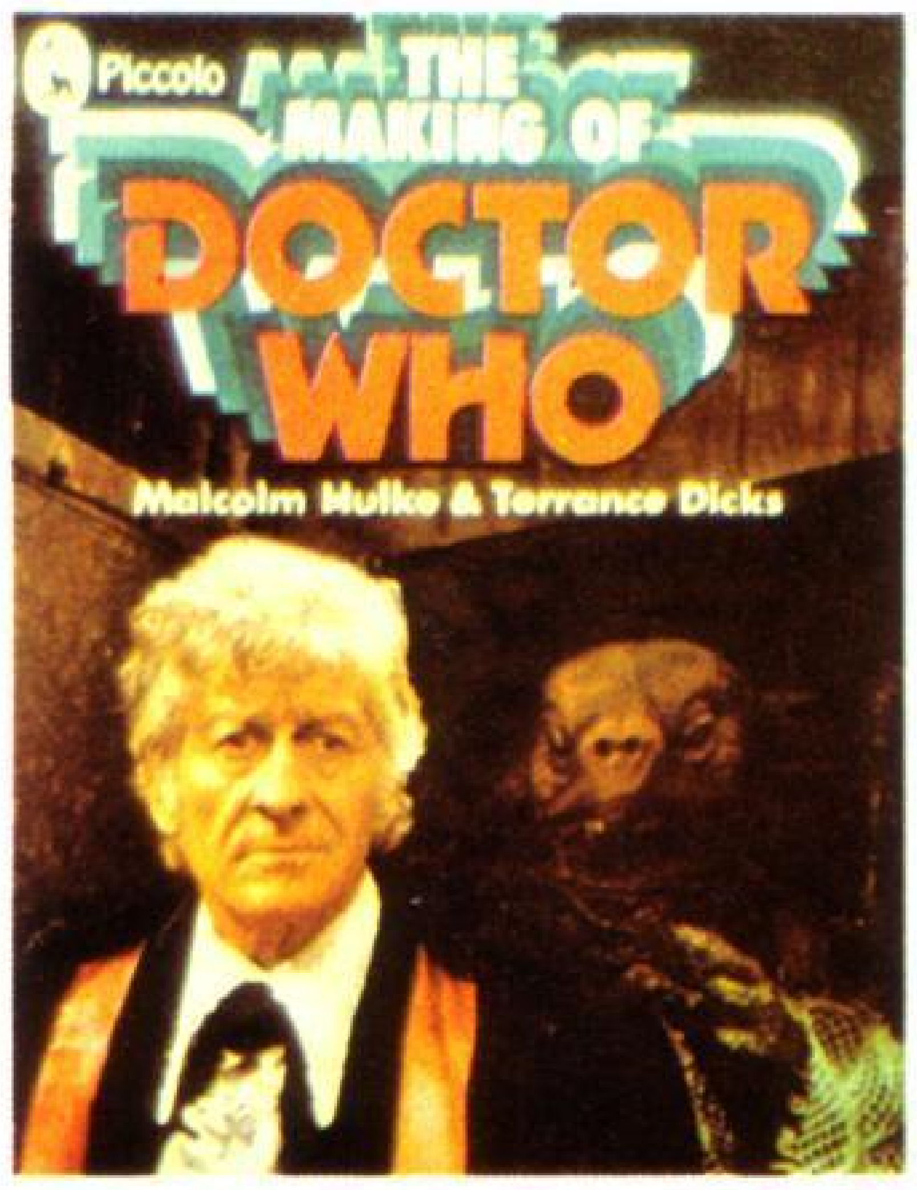
Review by Mark Stammers

Doctor Who Magazine

No.145 • FEBRUARY 1989

INTO THE VORTEX

GALLIFREY GUARDIAN
Including the London Exhibition report and Rel-Time 4



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Imperial Daleks run into trouble in *Remembrance of the Daleks.*

'That's interesting.'
'What is?'
'Pigmentation dispersal caused by the flash. Your eyes have changed colour!'
The Doctor and Leela, The Horror of Fang Rock

We've changed colour, too, as you can see! This is just one of a series of new additions to the magazine as we plunge merrily into 1989, accompanied by the good news that **Season 26** has been given the go-ahead.

Apart from the usual rundown on your favourite Timelord, we're also looking at many of the aspects of *Doctor Who* not previously covered in any detail, plus the return of *Off The Shelf,* the continuation of the Episode Guide, more Archives and more interviews, with writers, actors, stuntmen and much more!

A quick reminder now that we're still looking for nostalgia comments about *Tomb of the Cybermen* and it's also that time of year again to cast your votes on **Season 25.** We've added several categories to this year's voting form, plus some questions about all twenty-five years of the Doctor and the Magazine.

Enough prevaricating, or we'll be accused of being Rutan stooges. On with the show!

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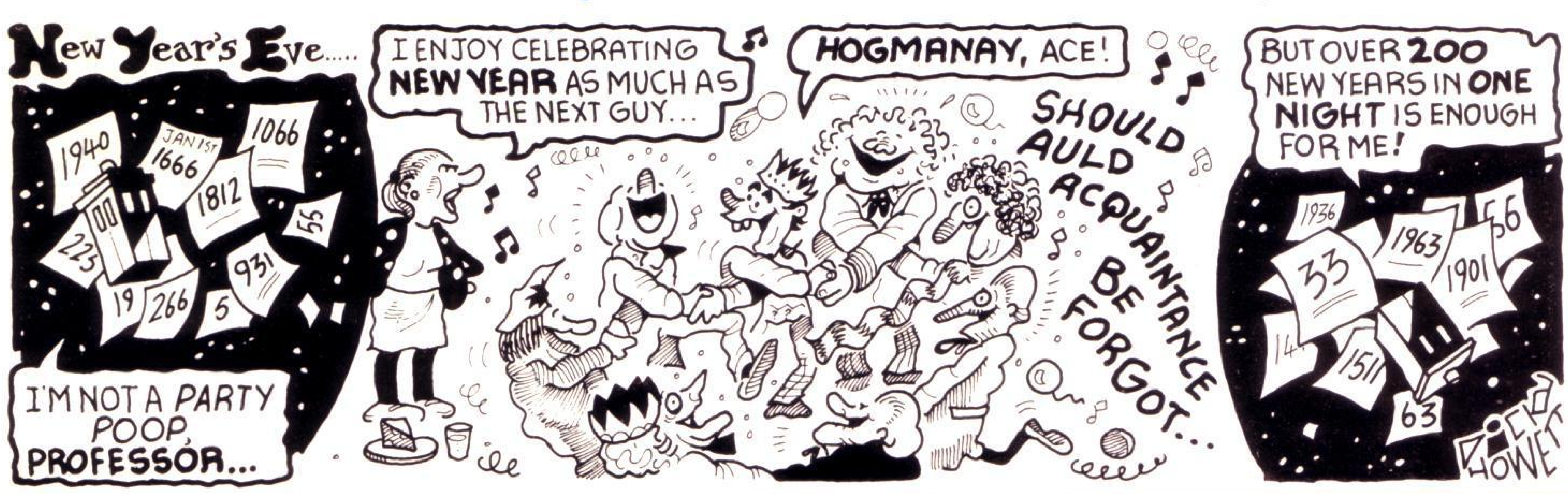
Thanks this issue to: **Raymond Cusick, Terry Nation, Jan Vincent-Rudzki** and **Julian Vince.**

On the Cover: Sylvester McCoy, Sophie Aldred and clown from *The Greatest Show in the Galaxy.*

Terry Nation photographed by John Brew.

DOCTOR WHO? by Tim Quinn & Dicky Howett


New Year's Eve.....
1940
JAN 1ST 1666
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I'M NOT A PARTY POOP, PROFESSOR...
I ENJOY CELEBRATING NEW YEAR AS MUCH AS THE NEXT GUY...
HOGMANAY, ACE!
SHOULD AULD ACQUAINTANCE BE FORGOT...
BUT OVER 200 NEW YEARS IN ONE NIGHT IS ENOUGH FOR ME!
1936
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DICKY HOWETT

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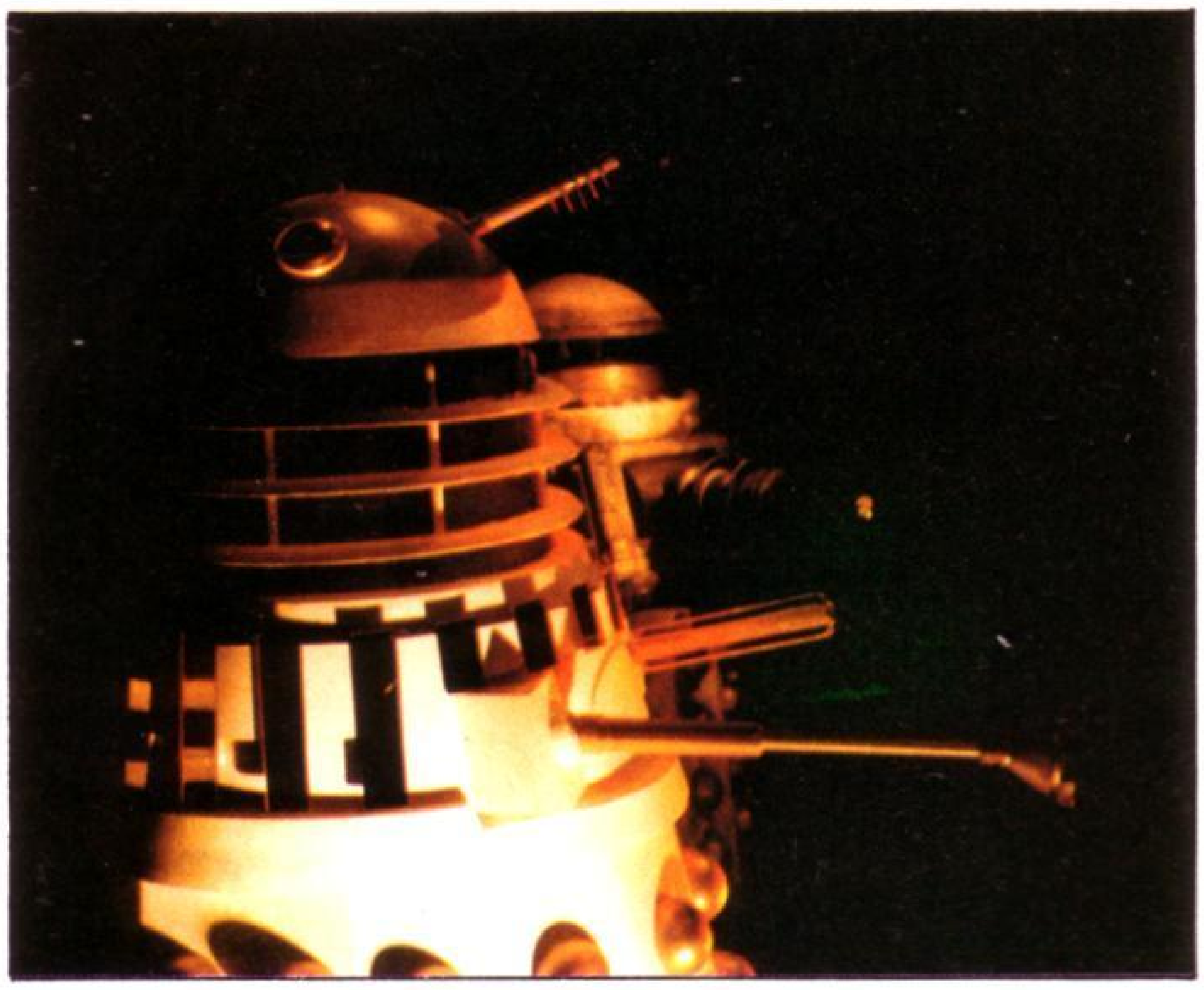


DOCTOR WHO EXHIBITION OPENS

The new *Doctor Who* exhibition at Space Adventure in Tooley Street, London, was opened on 15th November. The opening by Sylvester McCoy and Sophie Aldred followed a special jubilee party for actors, press and production team to celebrate 25 years of the programme.

The *Who* exhibition includes the 'special weapons' Dalek from *Remembrance of the Daleks,* plus Cybermen from *Silver Nemesis* and the Kandyman from *The Happiness Patrol.* Designer Martin Wilkie explained that costumes and material from *The Greatest Show in the Galaxy* would hopefully be included in the Longleat Exhibition which is scheduled to re-open in March next year, on Good Friday.

The exhibition is based at Space Adventure, which houses the largest commercial flight simulator in Europe, and admission includes a ride on this, which is tremendous fun! The journey into space incorporates two jumps through hyper space, a Martian fly past and a space ship rescue, and you can still be back in time for tea. The ride weighs twenty-two tons and uses modern video and television displays to simulate the flight into space, plus the ingenious use of an array of hydraulics to literally move the spaceship around during the flight.

The opening featured a preview of *Silver Nemesis: Episode 1,* plus a look at further highlights of the anniversary story, prepared in the spirit of the best 'B' movie announcements. The energetic voice-over for this was done by David Banks, who plays the Cyberleader.

NOTE: Stories marked * contain plot information for Season 25 stories – overseas readers are warned that they may spoil your enjoyment of unscreened stories!

SEASON 26 GETS GO AHEAD

The BBC have announced the go-ahead for Season 26 of *Doctor Who* in November, almost a year before it will be screened in Britain. The early announcement is unusual, and reflects the growing confidence in the series shown by the Corporation after the success of Season 25, and no doubt helped along by the enormous press interest in the silver anniversary from both local and national papers.

Audience appreciation figures for the season opener, *Remembrance of the Daleks,* came in at 68, 69, 70 and 72 for episodes 1, 2, 3 and 4 respectively, all very good figures. Season 26 has a budget of £1.6 million.

JOHN STAYS ON

One surprise for the line-up of the next season is the return of John Nathan-Turner as Producer, after previously announcing that he would be moving on (**DWM Issue 137** and Interview, **Issue 140**). John had no comment to make about his staying on. Andrew Cartmel will be continuing as Script Editor, with Ian Briggs and Ben Aaronovitch returning as writers, plus two new writers unnamed at time of going to press. The provisional title of Ben Aaronovitch's new story is *Storm over Avallion,* and Ian's story is tentatively titled *Wolf Time.*

*STICKY PROBLEMS FOR THE DOCTOR!

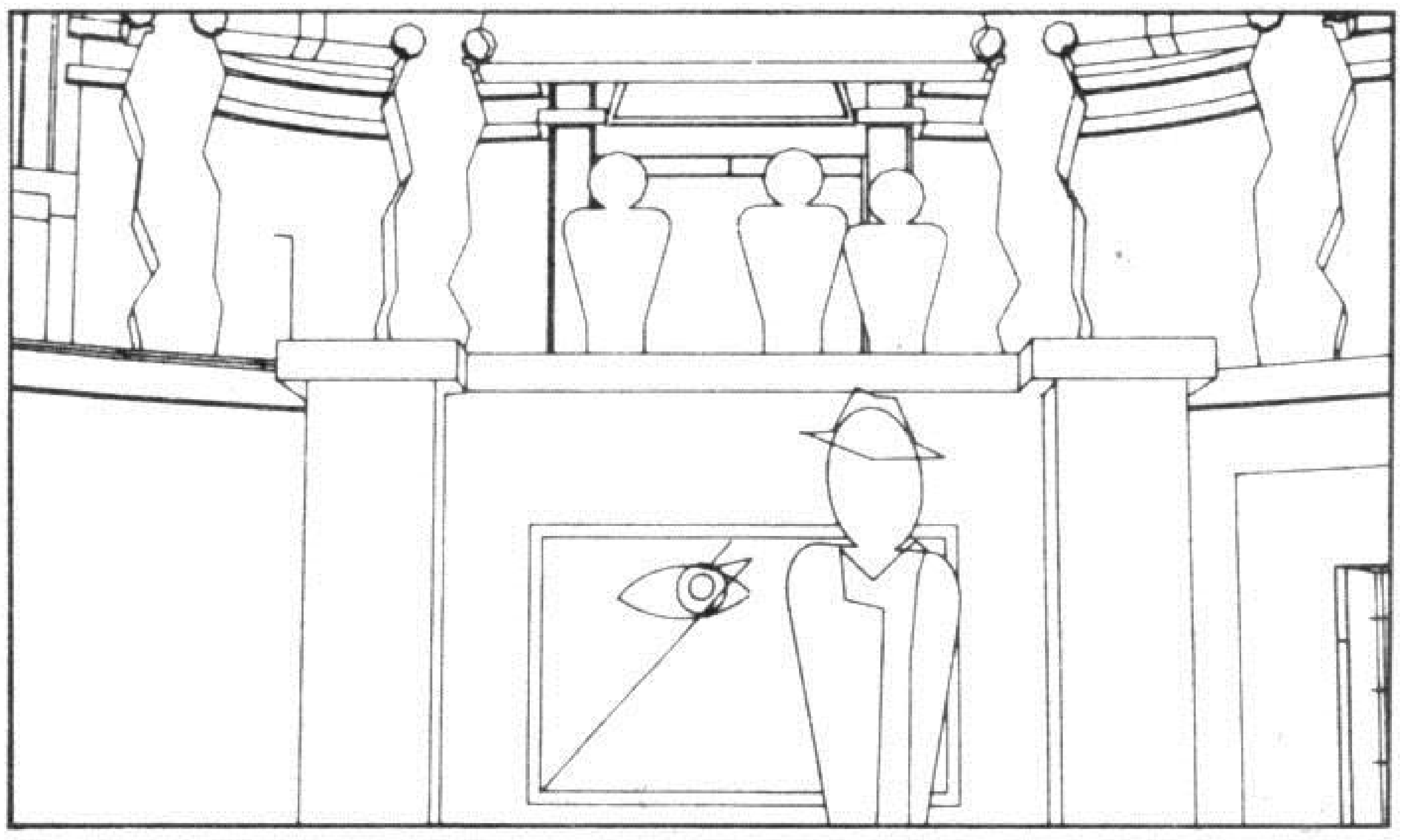
The homicidal Kandyman from *The Happiness Patrol* became the centre of a bizarre row between the BBC and Liquorice Allsorts makers, Geo Bassett in November. Bassetts were worried that the Kandyman might frighten children and put them off their sweet product, but the trouble that threatened to arise was averted when the villainous creature was destroyed by the Doctor's allies, the Pipe People. The BBC pointed out that the Kandyman was made up from a mixture of different sweets that could have been made by any company.

DOCTOR WHO FANS AID CHILDREN IN NEED

Charity events up and down the country raised thousands of pounds for Children in Need, the massive BBC-sponsored event which took place in November last year. Many fund-raisers called in the services of *Doctor Who* fans to boost collections. In Canterbury, Sophie Aldred helped the East Kent Local Group to raise £260 for charity, and in Salisbury, two Daleks were arrested by local policemen as part of a stunt to publicise the event. The Daleks later went on to attempt to take over Radio 4's *Woman's Hour,* but were unsuccessful.

Daleks were also sent to Radio York and Lloyds Banks in Coventry to assist with their Children in Need fund raising.

DESIGN ADVANCES



Set design for *The Greatest Show in the Galaxy.*

Season 25 saw the use of a new 3-D modelling system in the production of some of the sets. Computer aided design (CAD) software is seeing an increase in use at the BBC and the new system, based on the Matra EUCLID IS system was written by Matra Datavision. The BBC bought the EUCLID system after a lengthy assessment period. It is used not only as a drafting aid, but to record complete details of set elements onto computer so they can be recalled at the touch of a button.

With over 12,000 set elements in use at the BBC, including windows and doors, the new system is still being perfected to allow quick building of flats and to view changes of perspective, useful for calculating how a set would look when filming the sets at different angles. It will allow designers to call up a set element on their workstations, such as a column or arch and increase or decrease the size of the original instantly.

Is it Don or is it Dud? Both Donald Sutherland and Dudley Moore have been mooted as playing the film Doctor, but so far, no announcement has been made.

Service please! a Cyberman demands some attention from the Sheffield Space Centre. Perhaps he was after a copy of Peter Haining's *Doctor Who: 25 Glorious Years,* which sold out of its first hardback print run.

Good cause to celebrate: Season 26 has the green light.

BOOK RELEASES

W.H. Allen have been slightly taken aback by the sell-out of the first run of Peter Haining's book, *Doctor Who – 25 Glorious Years.* At time of going to press, they were still considering whether or not to reprint, given that the title was tied quite closely to the silver anniversary.

This month's Target book release is *Delta and the Bannermen,* by Malcolm Kohll, priced at £1.99.

ENCYCLOPEDIC MUTTERINGS

After we commented on the absence of *Castrovalva* from the paperback edition of the *Encyclopedia of the Words of* Doctor Who in **Issue 143**, Gary Russell informed **DWM** that both he and David Saunders spent some eight weeks revising the original hardback publication of this work before it went to Knight Books. The revisions, which corrected some errors and omissions, were not used in the publication.

ELSEWHERE . . .

Recording of *Campion,* a new BBC serial starring Peter Davison, continues with four stories already completed. Meanwhile, Colin Baker continues his role in *Run for Your Wife* at London's Criterion Theatre, a three-month contract that began at the end of November. He has also recorded 65 programmes for the tv satellite station, The Children's Channel.

The BBC seem to be confident of updating writer Peter Ling's old serial *Compact* in future, which he created with Helen Adair. It is expected to be produced in six one-hour episodes, for broadcast next Summer.

Reporters: John Freeman, Paul Travers and Dominic May.

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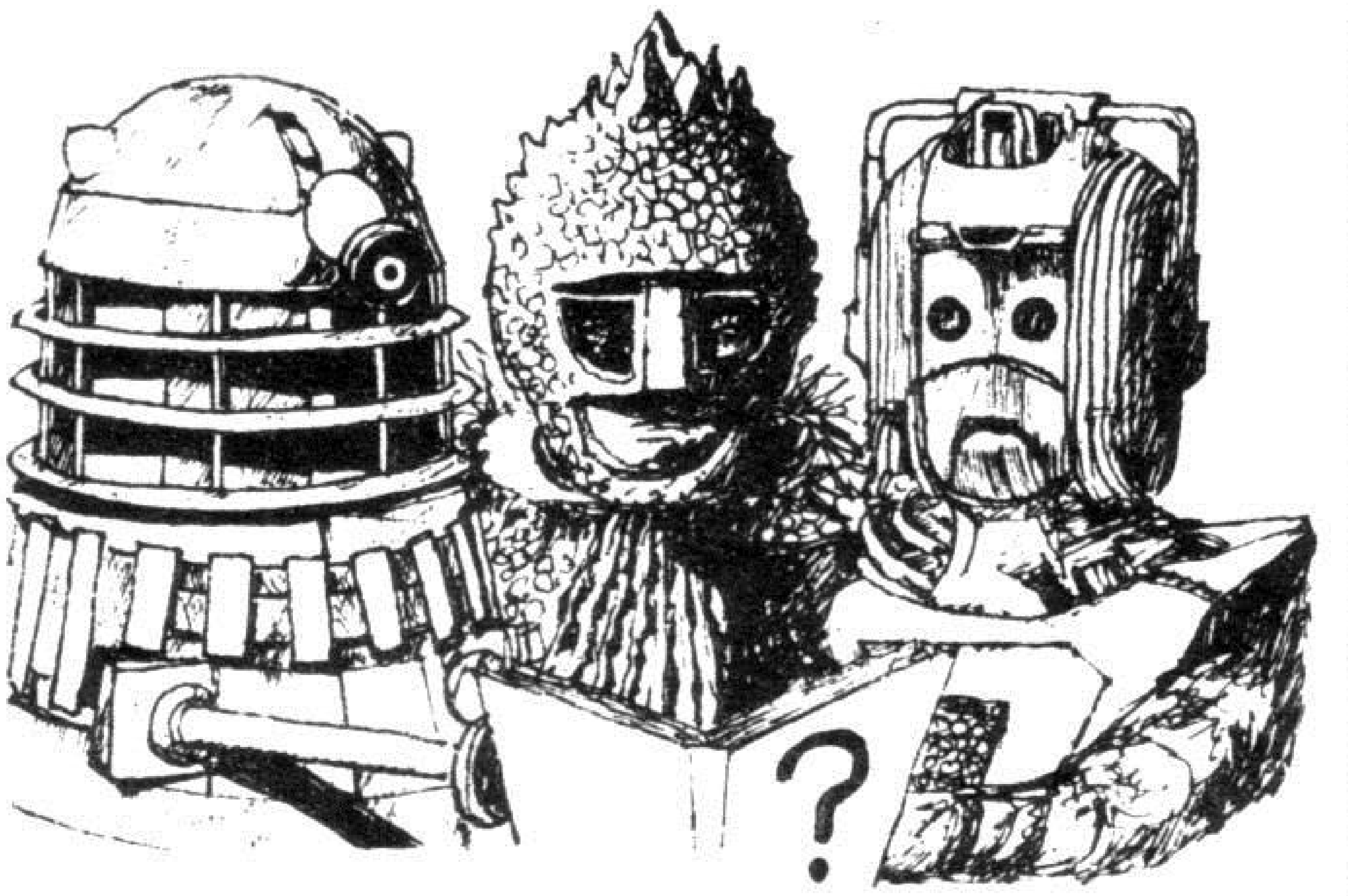

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REL TIME

Rel Time is compiled from a variety of sources. Special acknowledgements to Bruce Simpson of the *Doctor's Date Book*. It is intended as a guide to all aspects of *Who* related events, plus many other SF and Fantasy events that should also be of interest. Information for these pages welcome, from Local Group to Convention News. Please note that material must be sent at least six weeks in advance for inclusion, and only confirmed guests (subject to professional commitments) will now be published.

Send to **REL TIME,** *Doctor Who Magazine*, Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed here in good faith and Marvel U.K. accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **Enclose an s.a.e. or IRCs when writing to contacts listed, please.**

FEBRUARY

Saturday February 18th 1989
Fantastic Television III Whitgift Film Theatre, Grimsby. Day features Screenings of old episodes from *Doctor Who, UFO, Captain Scarlet and the Mysterons, Four Feather Falls, Adam Adamant, The Prisoner* and many more. The event has been organised in association with the British Film Institute and Humberside leisure services. Ed Bishop is Guest of Honour, subject to professional commitments. Full details from: Fantastic Telvision III, c/o Chris Drake, 62, Park Drive, Grimsby, South Humberside DN32 0EQ.

ADVANCE CONVENTION NEWS

A Day at the Forum D.W.A.S. organised convention, late March or April. A retrospective on Season 25. Details: P.O. Box 312, Bedford MK40 2UF. Organised in association with Domnitemporal Services Ltd.

The Brit TV Convention taking place between May 26-28th 1989 in Chicago, Illinois has now confirmed the following guests: Terry Nation, Dave Rogers and John Freeman, the first US convention appearance for a member of Marvel Comics *Doctor Who Magazine* staff. Hotel-based convention, rates as follows: pre-registration, $30 for three days, $40 on the door if tickets are available. Further details, Brit T.V. Inc,. P.O. Box 148335, Chicago, Illinois 60614-8335.

Ultraworld May 28th-29th 1989, Unicorn Hotel, Bristol. Telefantasy Convention including *Doctor Who*. Pre-registration before 1st January 1989, Two days £15, One day £8, Supporting £4. After 1.1.89, two days £18, one day £9, supporting £4. Contact: Ultraworld, 8 Springfield, Bradford on Avon, Wiltshire, BA15 1BB.

Carousel '89, June 24th-25th 1989, Holiday Inn, Cardiff. *Doctor Who* convention, guests to be announced. Pre-registration before 1st January 1989, Two days £18, One day £8, Supporting £4. After 1.1.89, two days £18, one day £9, supporting £4. Contact: Carousel '89, 76 Thwaite Avenue, Barrow-in-Furness, Cumbria LA4 1AN.

CLUB SPOT

Entries for this spot welcome. Readers are advised to contact club and local groups first before sending money for merchandise, etc. Always enclose a stamped addressed envelope.

UNITED KINGDOM

Doctor Who Appreciation Society (D.W.A.S.) P.O. Box 519, London SW17 8BU.

Blackburn – new non-D.W.A.S. club hoping to start up, contact Gerald Morrissey, 69 Ewood Court, Mill Hill, Blackburn, Lancashire.

D.W.A.S. Leeds Local Group. contact: John Holland, 54 Mountain Crescent, Thornhill, Dewsbury.

UNITED STATES

Friends of the Doctor P.O. Box 2030 Media PA 19063, USA – $5 membership, quarterly newsletter and membership kit.

TARDIS Information System Dues: $4 (US), $5.00 (Canadian), £2.50 (UK). Prints a quarterly newsletter called *TARDIS Data Bank* and a yearly fanzine called *Vortex*. Contact: Jeffrey Starkey, P.O. Box 109, Fremont NH 03044-0109 USA.

AUSTRALASIA

Australasia *Doctor Who* Fan Club Dues $5 (Australian) P.O. Box 148 Gladesville 2111, Australia.

Supreme Council of Time Lords Contact: Paul Kennedy, P.O. Box 879, Penrith, NSW 2750 Australia. Formed 1983, an unincorporated association of Australian and New Zealand *Doctor Who* fan clubs and fanzines. Membership is free, but is only open to Australian and New Zealand *Doctor Who* fan clubs or fanzines. Enclose stamped s.a.e. for details of clubs in your area.

EXHIBITIONS

***Doctor Who* Exhibition,** Space Adventure, 64-66 Tooley Street, London SE1. Admission to ride and exhibition is £3.50 adults, £2 children, senior citizens and students. Includes extensive shop selling *Who* merchandise, games machines and some sneaky monsters!

BRINGING THE DOCTOR TO BOOK

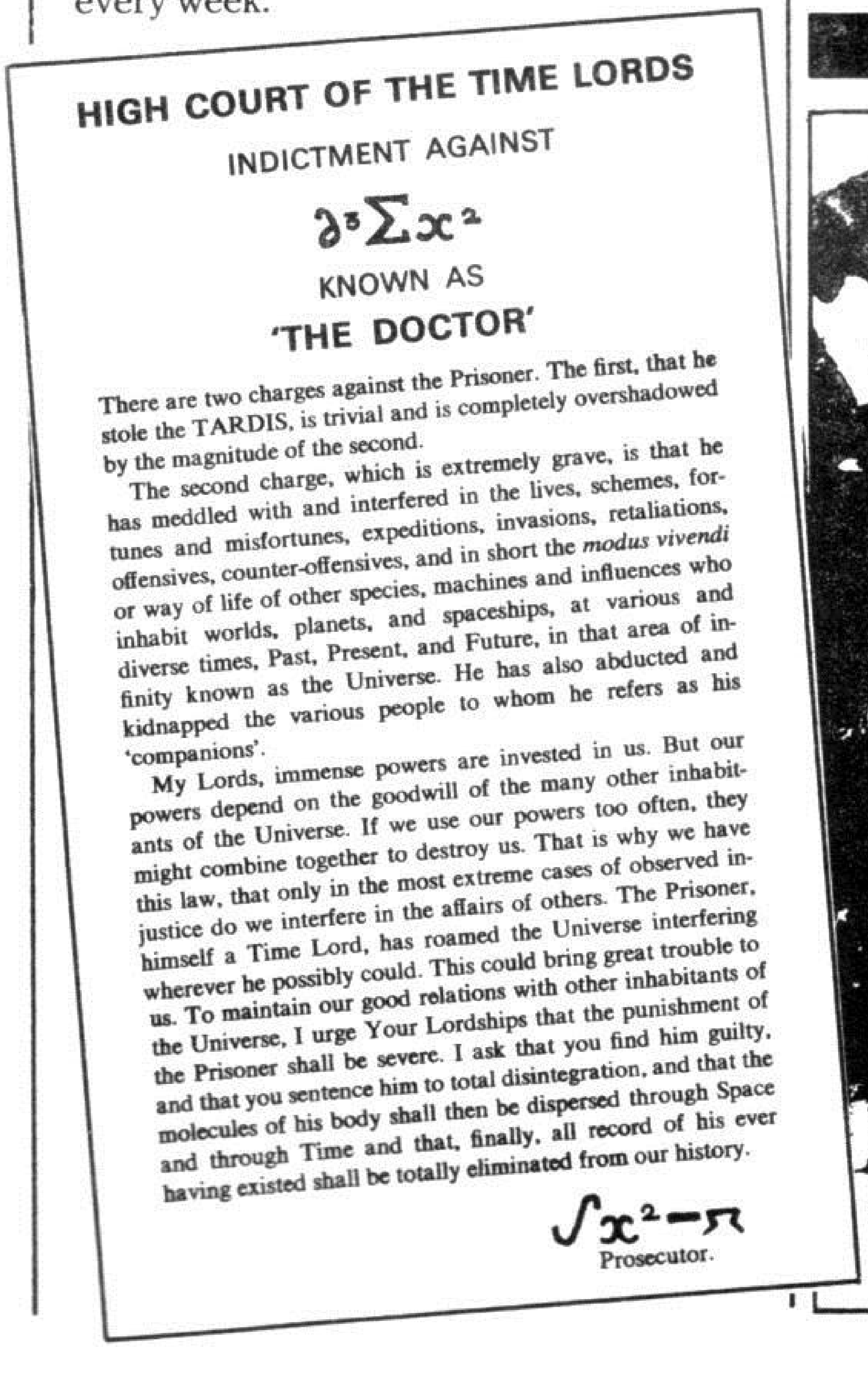
As Off the Shelf warms up to return with all the latest book reviews for next issue, David Auger examines just one of the professional publications that started the quest to document *Doctor Who*. . .

1972 saw the publication of the first factual book about *Doctor Who* of any kind to be published since 1966. It might be galling to some fans of the programme to learn that the inspiration for the book was due to a different science fiction series altogether.

An editor at Pan Books had read the *The Making of* Star Trek book and thought it would be a good idea if a similar publication was written about *Doctor Who*. However, whereas the *Star Trek* book had been a bumper affair of hundreds of pages, the book *Who* published by Piccolo – the junior imprint of Pan – was a more modest affair of only 115 pages. Clearly this reflected the fact that the books were intended for very different readerships.

Star Trek, even though a science fiction series, was regarded as an adult drama programme because of its prime time slot. As always, *Doctor Who* was considered to be a programme for children, and, despite claiming that its audience was aged anything from five to fifty-five, the book was written in a style which reflected this view.

Although co-credited to Terrance Dicks, most of the book was in fact written by the late Malcolm Hulke; throughout the book there are sprinklings of Hulke's distinctive humour. In the third chapter of the book, Hulke goes to great pains to explain the predicament the Doctor finds himself in when he is exiled to Earth. When he cites the everyday documentation the Doctor lacks, he quips that he "probably doesn't even have a National Health card to put stamps on every week."



HIGH COURT OF THE TIME LORDS

INDICTMENT AGAINST

$\partial^3\Sigma x^2$

KNOWN AS

'THE DOCTOR'

There are two charges against the Prisoner. The first, that he stole the TARDIS, is trivial and is completely overshadowed by the magnitude of the second.

The second charge, which is extremely grave, is that he has meddled with and interfered in the lives, schemes, fortunes and misfortunes, expeditions, invasions, retaliations, offensives, counter-offensives, and in short the *modus vivendi* or way of life of other species, machines and influences who inhabit worlds, planets, and spaceships, at various and diverse times, Past, Present, and Future, in that area of infinity known as the Universe. He has also abducted and kidnapped the various people to whom he refers as his 'companions'.

My Lords, immense powers are invested in us. But our powers depend on the goodwill of the many other inhabitants of the Universe. If we use our powers too often, they might combine together to destroy us. That is why we have this law, that only in the most extreme cases of observed injustice do we interfere in the affairs of others. The Prisoner, himself a Time Lord, has roamed the Universe interfering wherever he possibly could. This could bring great trouble to us. To maintain our good relations with other inhabitants of the Universe, I urge Your Lordships that the punishment of the Prisoner shall be severe. I ask that you find him guilty, and that you sentence him to total disintegration, and that the molecules of his body shall then be dispersed through Space and through Time and that, finally, all record of his ever having existed shall be totally eliminated from our history.

$\int x^2 - \pi$
Prosecutor.

Both writers had had a close association with *Doctor Who* which provided a good grounding for writing such a book on the programme: Dicks, of course, being the then script editor, and Hulke having a long career as a script writer of the series dating back to an untransmitted script for its first season.

However, even though they both had a fair knowledge of the programme, the book did have a number of inaccuracies – which in one unfortunate instance led to the text contradicting itself. The authors state that *The Moonbase* was the first Cyberman story, but when they chronicle the Doctor's adventures they correctly refer to *The Tenth Planet* as being so.

However, it is *still* a very *good* book.

The authors manage to maintain a flowing and engaging prose style throughout a book which looks at *Doctor Who* from various, and sometimes surprising, points of view. As well as being informed about different facets of the programme, the authors invite us to think about what we have read; thereby enhancing our appreciation of the programme through our imaginations.

It is difficult now to imagine a publication taking a similar approach with the almost singular demand amongst the programme's fans for hard facts, and seldom little else. *The Making of* Doctor Who provided factual information but in an entertaining and imaginative way, as well as trying to provide a scientific analysis; and even in one chapter a theological one.

Apart from being written for children, it is obvious that the book is written for an audience who will probably know nothing more about the background of the programmes they watch than the stars' names.

When they discuss the creation of *Doctor Who*, the authors carefully explain the mechanics of television in a way that would seem irritating to the more blasé *Doctor Who* reader of today. However, it is probably the first time that Sydney Newman and Donald Wilson ever received due credit for creating *Doctor Who*.

The introduction of the book included some interesting trivia about the programme – including a report of a major American airline which listed *Doctor Who* at the top of its list of recommended television viewing for visiting passengers.

There was also an amusing anecdote of how Jon Pertwee was pulled up by a policeman whilst driving in Morocco, and fearing that he was about to be booked, was relieved when the policeman waved his driving licence aside and said in French: "Ah, it is the Doctor Who, is it not?"

This section is also notable for printing a "quote" from the television series which would be unfamiliar to more recent fans of the programme, but for a while it was to become a favourite quote amongst fans when they attempted to articulate that indefinable quality which made *Doctor Who* so special for them.

The Doctor: "Can you imagine silver leaves waving above a pool of liquid gold containing singing fishes? Twin suns that circle and fall in a rainbow heaven, another world in another sky? If you come with me, I'll show you all this – and it will be, I ▶

promise you, the dullest part of it all . . ."

The eventual revelation that this poetic quote attributed to the late David Whitaker was never actually spoken in the programme, probably explains its disappearance from common usage! It is a shame, as it does sum up the feeling of the early *Doctor Who* stories quite well.

One of the attractions in a book such as *The Making of* Doctor Who, is the opportunity for the reader to receive memories by reading synopses of past stories. Instead of telling these plots in straight-forward accounts, the authors took the bold and imaginative – and some might cry downright apocryphal – step of telling them through a single narrative which was supposed to have formed a part of the Doctor's defence when put on trial by the Time Lords.

The section contained documents for the prosecution and defence, with a report on the outcome of the trial and the sentence the Doctor received. This format would probably be irksome to some latter-day readers, especially as the authors refer to the Aliens who appeared in *The War Games* as the War Lords – something they were not actually referred to as in the television story.

However, there is perhaps some justification in naming the Aliens as such in the book, as apart from the authors being the actual writers of the television story in question, one of the rehearsal scripts does contain a reference to the Aliens as being War Lords.

For the stories since the Doctor's exile to Earth and attachment to the United Nations Intelligence Taskforce (UNIT), the authors adopt a different approach. This time the stories are recounted through memoranda, supposedly written by the Brigadier in which he reports the Doctor's activities to his superiors at UNIT headquarters in Geneva. However, for the occasional stories that are not earthbound, the reader is once again made privy to files from the Time Lord Archives.

In a later section of the book, this 'fictional' presentation of information was used once again in a medical report on the physiological make-up of the Doctor. This was presented as being written by the medical Doctor who looked after the time-travelling Doctor in *Spearhead from Space*.

For those interested in information presented in a more factual format, the section entitled *The People Who Made* Doctor Who listed all the writers, directors, script editors and producers against the relevant stories they had worked on. For many years, this was to be the only source of reference for those interested in such credits.

The chapter which explained how a television studio worked provided background information for one of the most interesting chapters of the book. 'Diary of Production' gave the reader a fascinating behind-the-scenes insight into the work and planning that goes into making a *Doctor Who* serial.

The chapter followed the development of *The Sea Devils* from the initial desire of the producer and script editor to do a story about the sea – inspired by the Royal Navy's willingness to be involved – through the different stages Hulke's script went, before it was filmed and then recorded at the Television Centre. Of particular interest were the facsimiles from the filming schedule, various scripts and other documents essential in television production.

The behind-the-scenes theme continued into the following chapter which explained how the Visual Effects and other departments of the BBC work together to make the various props and costumes used in the programme. One anecdote tells how an irate viewer complained to the BBC when he believed that they had blown-up a beautiful village church when in fact it was an actual model!

As mentioned, *The Making of* Doctor Who did not restrict itself to the production itself but asked far wider questions. In the chapter 'Could It All Be True?', the authors attempted to provide some scientific explanations for time travel and the transcendental dimensionalism of the TARDIS, as well theorising about the possibility of other life forms in the Universe. This was followed by probably the most unusual aspect of this splendid book: a short article on religion.

"What has religion to do with *Doctor Who*?" you might ask.

Well, according to the Reverend Beckwith, who wrote the chapter:

"Everything!"

And he proved his point in this engaging chapter, discussing how the programme reflects Christian morality in the continual conflict between Good and Evil with Doctor Who championing the cause of Goodness.

When considering the wide diversity of the actual television stories, *The Making of* Doctor Who was a fitting celebration of that achievement. It is indeed a unique book, even the *Star Trek* book, which inspired it, could not match it in its originality. *The Making of* Doctor Who sowed the seeds of enthusiasm which when matured opened the way for the wealth of *Doctor Who* publications that were to follow.

◆

HART: I suggest you report your theories to your people at Unit, and put the whole thing on an official level.

DOCTOR WHO: If Horatio Nelson were dealing with this matter, he wouldn't wait for official instructions.

HART: (HUMOURING THE DOCTOR). Yes. A pretty impulsive chap – if we're to believe the history books.

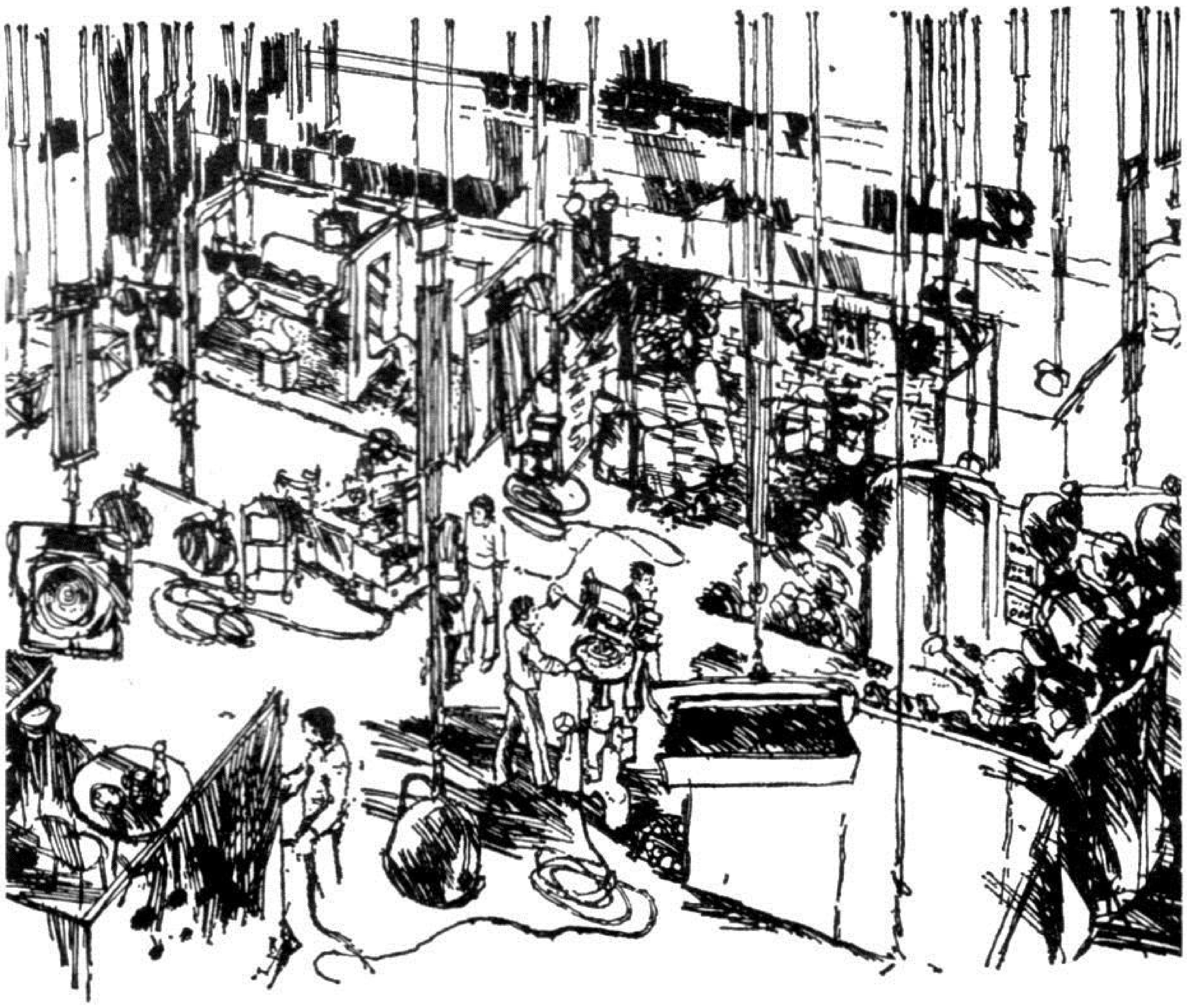
DOCTOR WHO: History books? He was a personal friend of mine. Come on, Jo.

(DOCTOR WHO SWEEPS OUT.
JO GIVES HART A HELPLESS
SMILE AND FOLLOWS THE
DOCTOR)

HART: Good grief. He's mad as a hatter.

JO: How do we get in to the Fort?

DOCTOR WHO: Up that ladder. Hold tight, I'm going along-side.



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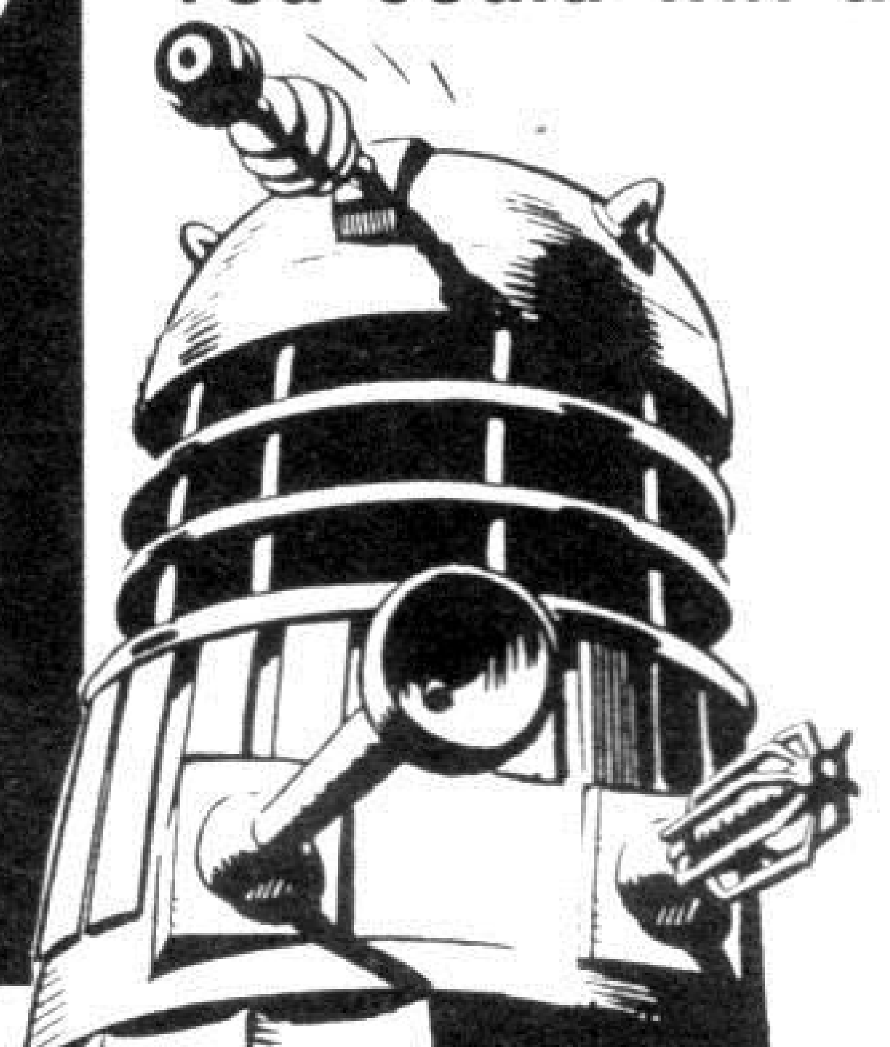

1) Name the original storyline title for the first Dalek story.

2) Name the Cybermen's planet in the *The Tenth Planet*.

3) Name the man who directed *The Evil of the Daleks*.

4) Who created the Cybermen for *Doctor Who*?

Answers on POSTCARDS ONLY to: *Doctor Who Magazine* (Model Competition), Arundel House, 13/15 Arundel Street, London WC2R 3DX. Entries by 21st February, 1989, and the Editor's decision is final. Good Luck!

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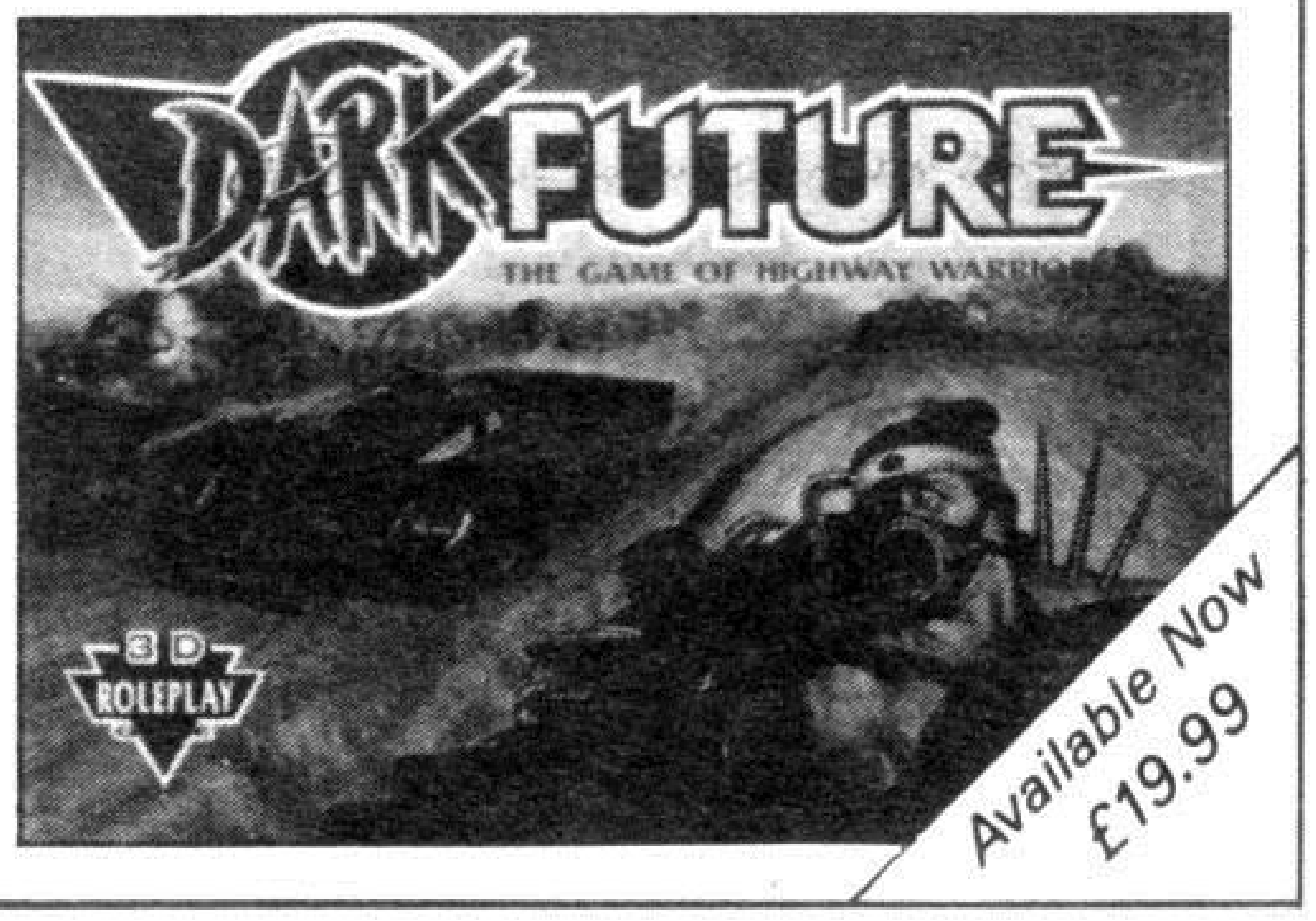
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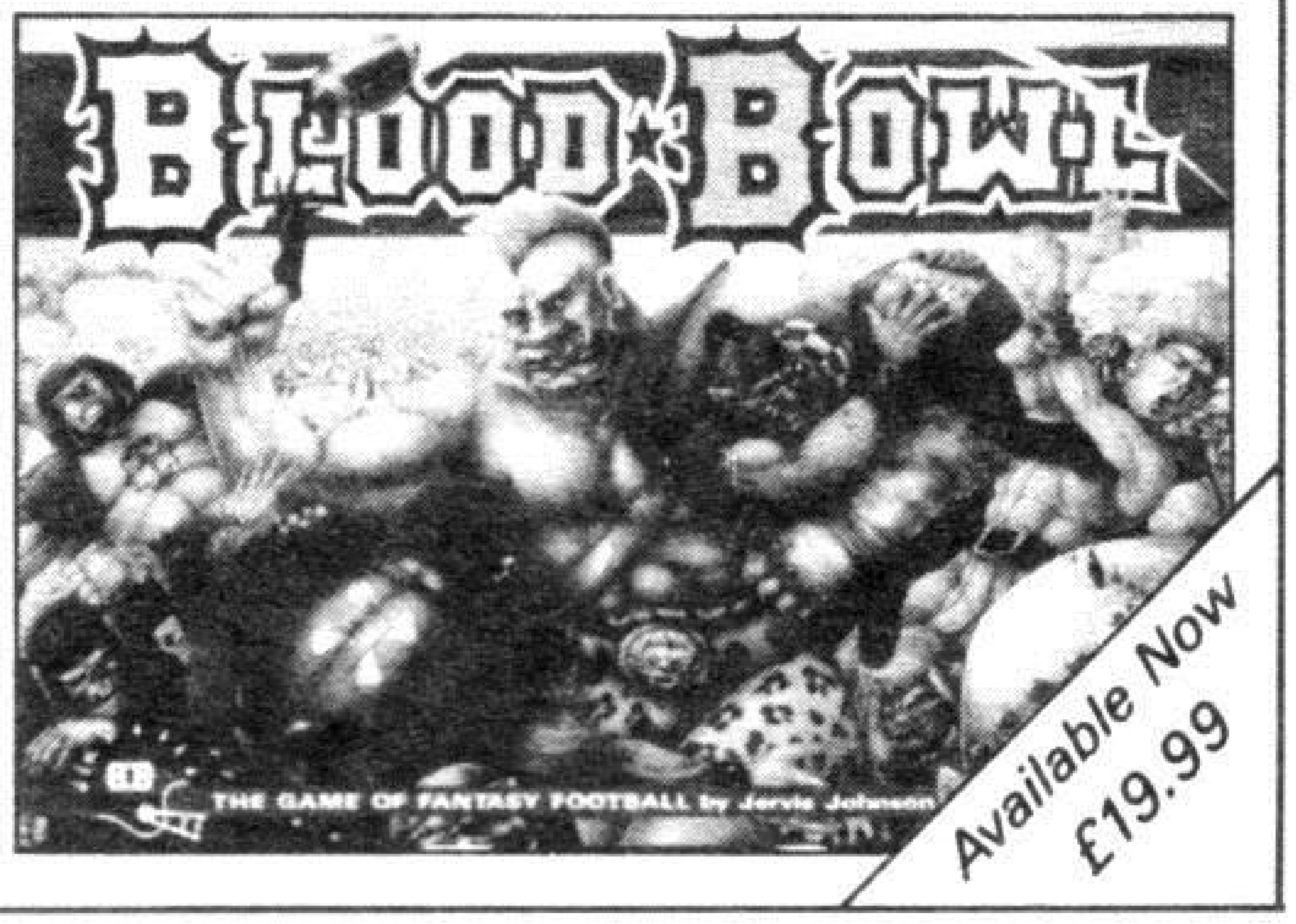
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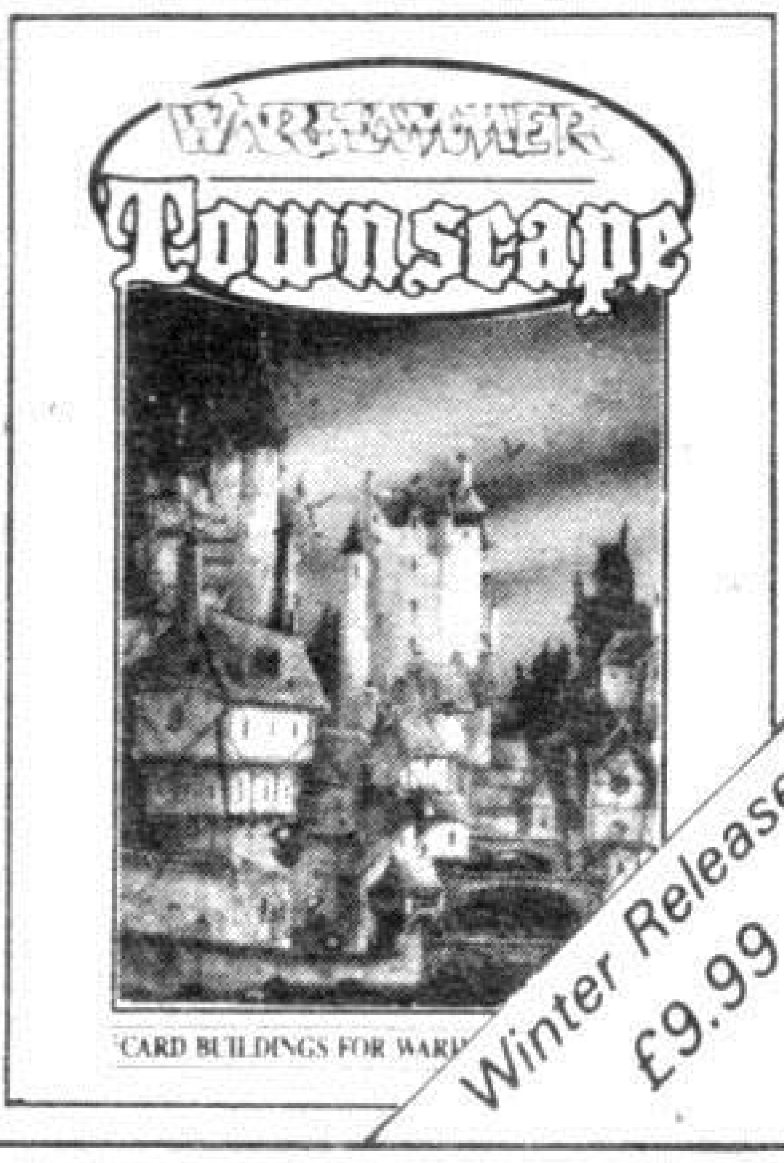
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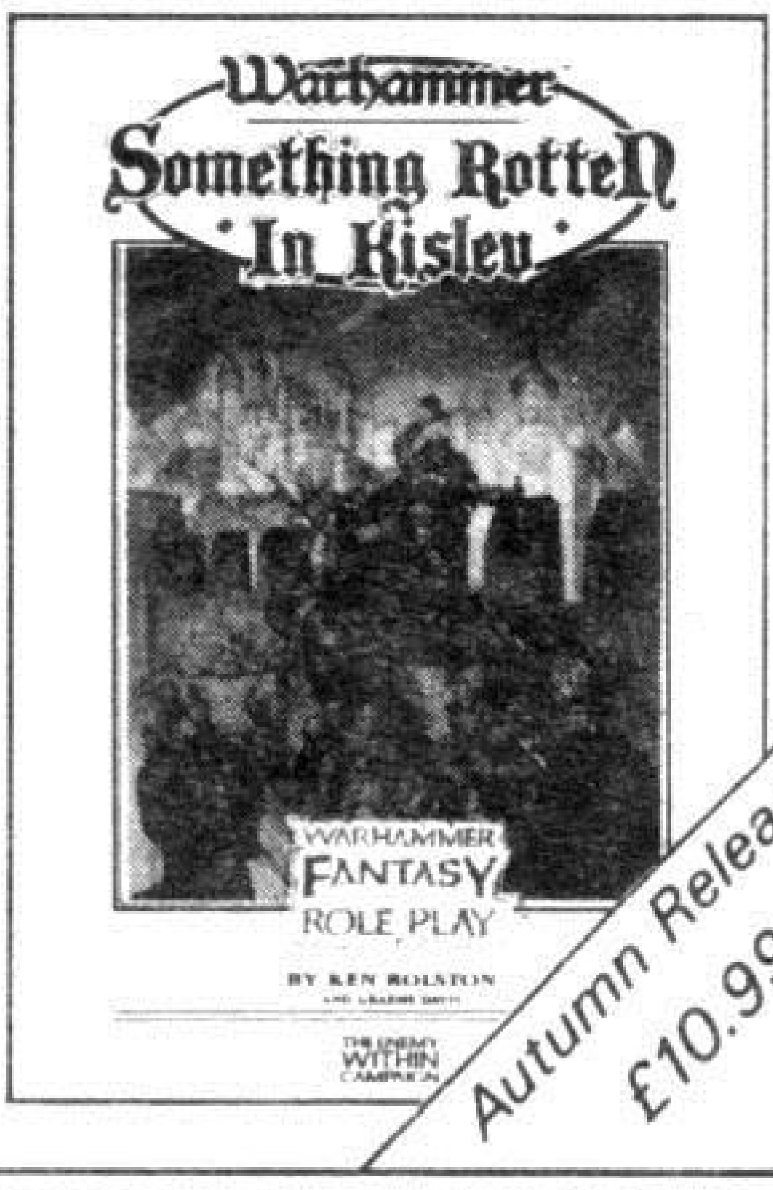
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FURY FROM THE DEEP

Story first transmitted
16th March 1968 to
20th April 1968

Archive compiled by
Andrew Pixley

EPISODE ONE

The quietness of the North Sea lapping foam up on the shoreline on a cold day is broken when the groaning sound of the TARDIS resonates as the ship spins through the air, slowly coming down to land in the sea. Sometime later, a rubber dinghy bears its crew, the Doctor, Victoria and a grumbling Jamie, to the shore of what the Doctor is certain is England.

The Scot is curious about the sea foam, and the Doctor plays a trick on him, pushing foam in his face, causing the boy to sneeze. After a playful foam battle, the trio find a pipeline marked Euro-Sea Gas. This intrigues the Doctor, who opens a pipe junction box with a device called a sonic screwdriver, which generates sound waves.

Using a stethoscope, the Doctor hears a strange beating sound, as Victoria senses they are being watched. Indeed they are, and all three are gunned down by figures hiding in the nearby dunes.

The Doctor, Jamie and Victoria recover in a tranquillised state in a control room of monitors. They are soon questioned by a burly man, Chief Robson, but when their answers are confused, Robson's young second-in-command, Harris, suggests giving them U4 to relieve the effect of the tranquilliser. Robson demands to know why the Doctor was tampering with the emergency release valve controls in a restricted area, and brands him a saboteur.

The short-tempered refinery controller leaves Harris to lock the trio in a cabin, more worried about losing contact with one of the gas drilling rigs at sea. The videolink is working, yet the crew do not answer. Harris explains that there has been a pressure drop in the gas feed, which the Doctor could have caused; hence the use of the tranquilliser darts.

Illustrations by Tony Clark

During the emergency, not even Mrs Harris is allowed into the Compound to see her husband, and a guard directs her back to the residential block. In a cabin, the Doctor's suggestion that the noise he heard may have caused the pressure drop is disbelieved by Harris, and the idea of turning the gas supply off to check is one that Robson would never hear of: the flow has never stopped since he took command.

The refinery communications officer, Price, makes contact with Carney at Rig D on the videolink, but the man is strangely distant when Robson demands to know the situation, whispering his reply that all is under control. As the picture goes to static again, Harris enters and suggests to Robson that the gas supply is cut. He has some figures from pressure drops over the last three weeks to prove his point, but they seem to be missing from his briefcase. Robson, the old hand irritated by the university graduate, finally tells him to go home for the file so he can ▶

prove him wrong.

Jamie squeezes through the grille over the cabin door, overhearing Harris meet his wife, Maggie, and send her home to bring him his file. The Scot is soon joined by Victoria and the Doctor, who have managed to pick the lock.

At the Harris' living quarters, Maggie searches for the file in her husband's desk, only to find a clump of seaweed, which seems to sting her. She throws it out onto the veranda, where it begins to throb . . .

The Dutch engineer, van Lutyens, arrives back from the Control Rig, where he accuses Robson of letting his crew's morale fall. Robson does not care for the Dutchman or his advice either, as van Lutyens was only appointed by Megan Jones and the Euro-Sea board. The Doctor and his friends overhear the conversations in the control room, as Chief Baxter calls in from the Control Rig, echoing van Lutyens' worries and saying that there is something in the pipeline, a sound like a heartbeat.

On hearing this, the Doctor decides that he and Jamie should investigate the impeller shaft, a transparent pipe in a special area, whilst Victoria is sent back to the bunk room.

Maggie is feeling ill, and contacts Price at the Compound. On hearing of his wife's condition, Harris asks Robson for permission to bring in an outside doctor for her, as Dr Patterson is still with the emergency crew at Rig D.

On hearing somebody coming, Victoria hides in the Oxygen Supply Room, where all the oxygen cylinders have been opened. She is soon locked in by a strange, tall, thin figure in white overalls and gas mask, who then opens the ventilation duct to the room from the corridor. She hears a throbbing sound, and white foam starts to surge through the grille towards her.

Conducting covert investigations at the impeller shaft, the Doctor and Jamie hear Victoria's screaming voice echo along the pipe. Inside the store room, a mass of seaweed thrashes towards the Victorian girl amidst the surging foam . . .

EPISODE TWO

The Doctor and Jamie manage to locate the source of Victoria's screams and break down the storeroom door to rescue the sobbing girl. Robson and van Lutyens soon arrive, but Victoria's story of the weed creature is dismissed as hysteria, with Robson accusing her of opening the cylinders. Van Lutyens detects a toxic gas in the air though, and deduces it entered via the ventilation shaft.

In his quarters, Harris tends to his drowsy wife, who claims the seaweed stung her hand. The woman goes into spasm, hearing the sound of the pulsating seaweed in her head. Deciding to involve the Doctor if Patterson has not returned, Harris leaves for help. Maggie rises, dreamlike, and opens the door to the balcony, where the seaweed is swelling amidst the foam.

Returning to the control area, the Doctor's claims that he heard the sound before are only listened to by van Lutyens, recalling the noise on the rigs. Robson dismisses it as a minor mechanical fault, its sound magnified by the huge gasometer beneath them. Although Robson orders checks when pressure falls again, van Lutyens also advocates cutting the gas flow.

Jamie and Victoria are shown the Euro-Sea Gas operation by Price. The rigs at sea pump the gas to the central Control Rig, which in turn pumps the gas back to this refinery. The refinery supplies all England and Wales. Harris enters, demanding that the Doctor examines Maggie, and Robson is reluctantly forced to release the little man into his subordinate's custody for one hour.

Mrs Harris receives a visit from two maintenance controllers at the apartment; a tall, thin man and a short, fat man in white overalls, who need to check her gas cooker. The short man, Mr Oak, introduces himself and his silent colleague, Mr Quill. Maggie rests whilst they work on the cooker, but then the two men open the patio door, allowing the foam inside the flat. Mrs Harris is astonished to find the two men looming over her when she wakes. They open their mouths wide, hissing forth gas which soon overcomes the woman.

Van Lutyens notices a dangerous build-up in pressure from the Control Rig, but rather than cut the supply, Robson orders release valves to be opened. The excess gas is released and the crisis seems to be over. However, Price is now unable to contact Rig C and the impeller speed is falling again. Van Lutyens again demands a shut down, but the controller, who spent four years at sea setting up the scheme, refuses advice. Suddenly the impeller stops, and silence fills the control area. Yet the Chief Engineer can hear a heartbeat in the pipe.

Harris arrives with the Doctor, Jamie and Victoria to find his wife in a coma, and the apartment full of gas. Jamie smashes a window to clear the air, and Harris explains his wife's story of the seaweed, Victoria finding a clump by the bed. The Doctor realises that it was left on the file as a trap, intended to sting Harris himself, and nobody must touch it. Then Victoria sees the seaweed move.

Robson has ordered a total check, and van Lutyens tries to convince the Chief Engineer of the gravity of the situation. The Dutchman theorises that the blockage can only have occurred at the base of the impeller, and seeks permission from Robson to go down the shaft. As the heartbeat starts again, Robson enters, refusing to listen to his advisers. However, the heartbeat is louder, and van Lutyens listens in horror. "It's down there . . . in the darkness . . . in the pipeline."

EPISODE THREE

Having carefully collected the seaweed clump in a plastic bag, the Doctor assures Harris that Maggie is all right, but needs medical attention. When the man departs for the Medicare Centre for help, the Doctor tells his friends they have work to do at the TARDIS. They leave Maggie on the bed, not noticing a weed-like growth spreading down her arm.

The heartbeat stops, and van Lutyens voices his fears, but still Robson claims the problem is mechanical. He gives the Dutchman thirty minutes to get the impeller working.

On board the TARDIS, the Doctor runs a set of tests on the seaweed sample in the laboratory and discovers that it seems to give off the toxic gas. Molecular movement seen under the microscope confirms his suspicions that it is alive.

Van Lutyens tries to convince Harris of his worries when the man enters the control area, but Harris is more concerned about his wife and has a team from the Medicare Centre despatched. Robson is livid to find out that Harris let his prisoners free, and is lecturing his subordinate when the Chief Engineer calls from the impeller area that the turbines have started again by themselves. But soon they halt, and Robson insanely accuses van Lutyens of ruining his thirty-year career before leaving for his cabin. Calling Harris and the Chief, the Dutchman points out that they are dealing with something beyond Robson's control, and the two men agree that there is a need for caution.

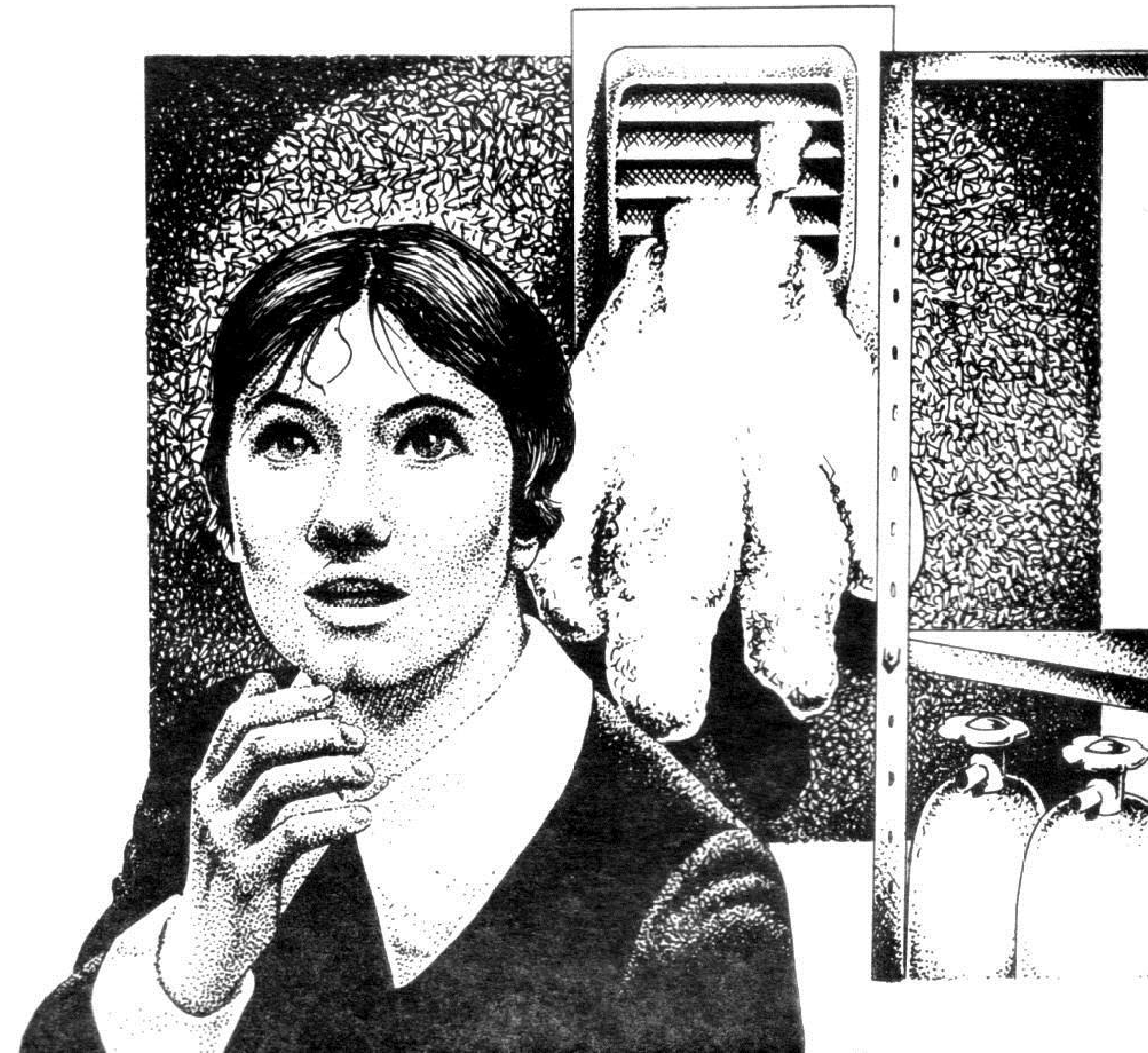
The Doctor shows Victoria a book illustration of a legendary creature seen by North Sea mariners in the Eighteenth Century, which she identifies as the thing she saw at the Compound. Suddenly, Jamie sneezes and notices that the weed has grown, feeding off the natural gas samples, and is giving off poison. The Doctor manages to seal it in a glass tank again before they leave for the refinery.

After another insane outburst from Robson, accusing Harris and van Lutyens of conspiracy, the crew are convinced that he is no longer capable of being in charge. After Robson leaves, van Lutyens tells Price to contact van der Post in the Hague. Robson returns to his cabin to try to relax, and hears somebody outside. It is Mr Oak, opening the vent to the cabin. The gas, foam and weed flood into the room where the helpless Robson cries out. By the time Harris comes to release him, Robson is frantic.

The Doctor and his friends return to the Harris' flat to find Maggie gone. Jamie's sneezing alerts them to the toxic gas, which is surging with the foam from the kitchen. As the weed and heartbeat fill the flat, the trio narrowly manage to escape.

By the time Harris can bring van Lutyens to Robson's cabin, the weed creature has gone and the Dutchman realises it achieved its purpose. It could emerge from grilles anywhere in the Compound. Robson has run off in terror, and on arriving back at control, Price has the guards watch out for him and orders the vents sealed everywhere. Harris then decides to contact the London Board and Megan Jones.

As the travellers make their way to the Compound, Victoria feels fed up with endless terror, no matter where the TARDIS lands them. On arrival, Harris has arranged for Miss Jones to arrive in three hours. He is worried about the Board's attitude, since Megan is a good friend of Robson's. The Doctor's announcement that the creature they are up against is living seaweed is met with ►



amazement, but he warns of the weed's parasitic nature. Harris asks Price to check on his wife, but the Matron at the Medicare Centre says that nobody has yet been sent to the apartment. With alarm, the Doctor reveals that Maggie must be missing.

On the cold shoreline, the weed-infected Maggie stands trancelike as Robson shambles towards her. She tells him he knows what he must do, and Robson agrees to obey quietly. Maggie walks forward and strides into the sea, further and further, until the waves close over her head . . .

EPISODE FOUR

Price again tries to raise Rig D, and has also lost contact with Rig A. Van Lutyens and the Doctor wait for the return of Harris before a team can be sent out. And by the impeller, the Chief again hears the heartbeat start from the depths.

Resting in the cabin, Jamie is woken by Victoria. She is concerned about what will happen and where they will go next. The thought of the weed terrifies her, and when the Doctor enters she makes him admit he doesn't know what to do. Daleks, Cybermen, Yeti . . . Victoria just wants to go somewhere peaceful.

Searching for Maggie on the beach, Harris comes across the transfixed Robson, who seems strangely detached and then stumbles away. Back at the Compound, van Lutyens has had an inspection lift set up at the impeller. With the Chief unable to order any of his men down, the Dutchman decides to go himself. He is lowered down on the lift by Mr Quill and Mr Oak.

Down in the darkness of the shaft, van Lutyens checks the hatches, and soon hears the throbbing heartbeat. Within seconds he is overcome by foam and weed, and the others hear his screams float upwards. The Doctor at once has the lift brought up so that he can go down to help, and Jamie has no alternative but to accompany him.

Harris returns to the communications area hoping for news of his wife, but Price informs him that the Director has arrived at reception. In the impeller area, he is horrified to learn from the Chief and Victoria that van Lutyens, the Doctor and Jamie have all descended without his permission. He orders the lift to be raised, but the smiling Mr Quill apologises that they are too late.

In the area at the base of the shaft, the Doctor and Jamie find van Lutyen's torch. Far above them, Megan Jones and her assistant, Perkins, arrive to a situation which the Director cannot believe Robson has allowed to get out of hand. Price informs Harris of their arrival and the worried man leaves with the chief to explain the problems. Victoria is left at the impeller with Mr Quill and Mr Oak.

Megan Jones refuses to swallow the tales Harris tells of seaweed monsters, which can only be backed up by trespassers. With the Southern Regions crying out for gas, teams must be sent out to the stricken rigs at once. She demands to talk to Chief Robson, who Harris says is unwell.

Passing through a hatch into the main pipeline, the Doctor and Jamie are soon confronted by the surging foam, and beat a hasty retreat to the inspection lift. But up above, there is nobody to operate it for them. With the creature advancing, they start to climb up a ladder inside the vertical shaft. They emerge safely in the impeller area to find it empty and search for Victoria whilst Mr Quill and Mr Oak silently lock something away in a restricted pipeline room.

The helicopters overflying the rigs report foam and weed all over them, with no sign of life. Miss Jones is amazed when Harris calls for an evacuation of the rigs, and then to have each one blown out of the water. At this moment the hysterical Robson enters, yelling that he will not let his rigs be destroyed. "We won't allow . . ." he begins, before calming and then dashing away again.

The Doctor enters and sadly tells Harris that they could find no tract of van Lutyens, and of the horror at the impeller's base. He suspects Robson is under the weed's mental control, and Harris convinces Miss Jones she must believe the strange man.

Jamie searches the Compound for Victoria, whilst the Doctor explains that the weed gets its intelligence from the people it has absorbed: Robson, Maggie, van Lutyens. Price contacts Control Rig and Baxter appears on the screen, frantically screaming that they are surrounded. Those in the communications area watch in terror as Baxter is engulfed by the foam and contact is lost.

Jamie finds Victoria motionless in the pipe room, and fears she is dead, swearing vengeance on her murderers. Victoria recovers and warns him about the two engineers. The heartbeat begins again, and a transparent pipe fills with foam.

The Doctor is certain that the weed's objective is to form a colony on the rigs, then on the British Isles, and finally the whole world. They must destroy the nerve centre. Jamie and Victoria arrive, alerting the group to the impeller. The huge tube fills with foam and weed. The Doctor knows it is the advance guard . . . the first part of the invasion.

TO BE CONTINUED!

SEASON SURVEY

Attention, Sigmas and Alphans everywhere! It's voting time again in our extended survey, which begins with Season 25 and ends with your votes on the Magazine. We've re-introduced several categories to the season poll, plus an all-time favourite listing by way of a tip of the hat to twenty-five years of *Doctor Who*. That should keep you all busy for a couple of nanoseconds . . .

HOW TO VOTE

As usual, we've divided the voting into categories. If you don't want to spoil your copy of the magazine, copy the details clearly onto another piece of paper, or photocopy the form.

If you have any *comments* to add about Season 25, please put these on a SEPARATE piece of paper, keeping them brief and to the point. We simply do not have time to wade through fifteen-page essays for a few succinct lines – save those for *You on Who!*

The results will be published in Issue 149, on sale from 11th May, 1989, so the closing date for entries will be 20th March, 1989. Send your entries to *Doctor Who Magazine*, 25th Season Survey, Arundel House, 13/15 Arundel Street, London WC2R 3DX.

BRIBERY!

By way of an obvious bribe to get those entries rolling in, the first ten entries drawn from the TARDIS on the last day of polling will receive a copy of *The Nightmare Fair* by Graham Williams, on sale 18th May, 1989 from Target.

Happy voting!

SEASON 25 SURVEY

Mark your favourites with a cross where applicable, or write in your choice for best actor, etc.

BEST STORY

Remembrance of the Daleks by Ben Aaronovitch ☐
The Happiness Patrol by Graeme Curry .... ☐
Silver Nemesis by Kevin Clarke .... ☐
The Greatest Show in the Galaxy by Stephen Wyatt .... ☐

Last year's winner: *Dragonfire*

BEST EPISODE

....

BEST ACTOR

....

Last year's winner: Tony Selby

BEST ACTRESS

....

Last year's winner: Kate O'Mara

BEST SUPPORTING ACTOR

....

BEST SUPPORTING ACTRESS

....

BEST DIRECTOR

Andrew Morgan (*Remembrance*) .... ☐
Chris Clough (*Happiness, Silver Nemesis*) .... ☐
Alan Wareing (*Greatest Show*) .... ☐

Last year's winner: Chris Clough

BEST MONSTER

....

BEST VILLAIN

....

Last year's winner: Kane (Edward Peel)

BEST MUSIC

Keff McCulloch (*Remembrance, Nemesis*) .... ☐
Dominic Glyn (*Happiness Patrol*) .... ☐
Mark Ayres (*Greatest Show*) .... ☐

TWENTY-FIVE YEARS: ALL TIME FAVOURITES

Tough decisions for all of you as you try to choose the best from twenty-five years of *Doctor Who!*

FAVOURITE DOCTOR

FAVOURITE COMPANION

FAVOURITE VILLAIN

FAVOURITE MONSTER

FAVOURITE STORY

FAVOURITE WRITER

FAVOURITE PRODUCER

FAVOURITE SEASON

FAVOURITE NOVEL (Choose from any up to *Paradise Towers*)

....

THE STRANGE BIT

Apart from *Doctor Who*, what's your favourite sf/fantasy tv series? (List three, in order of preference).

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DWM

DOCTOR WHO MAGAZINE READERS POLL

FAVOURITE ISSUE (From Issue 134 – Issue 144, including the Anniversary Special)

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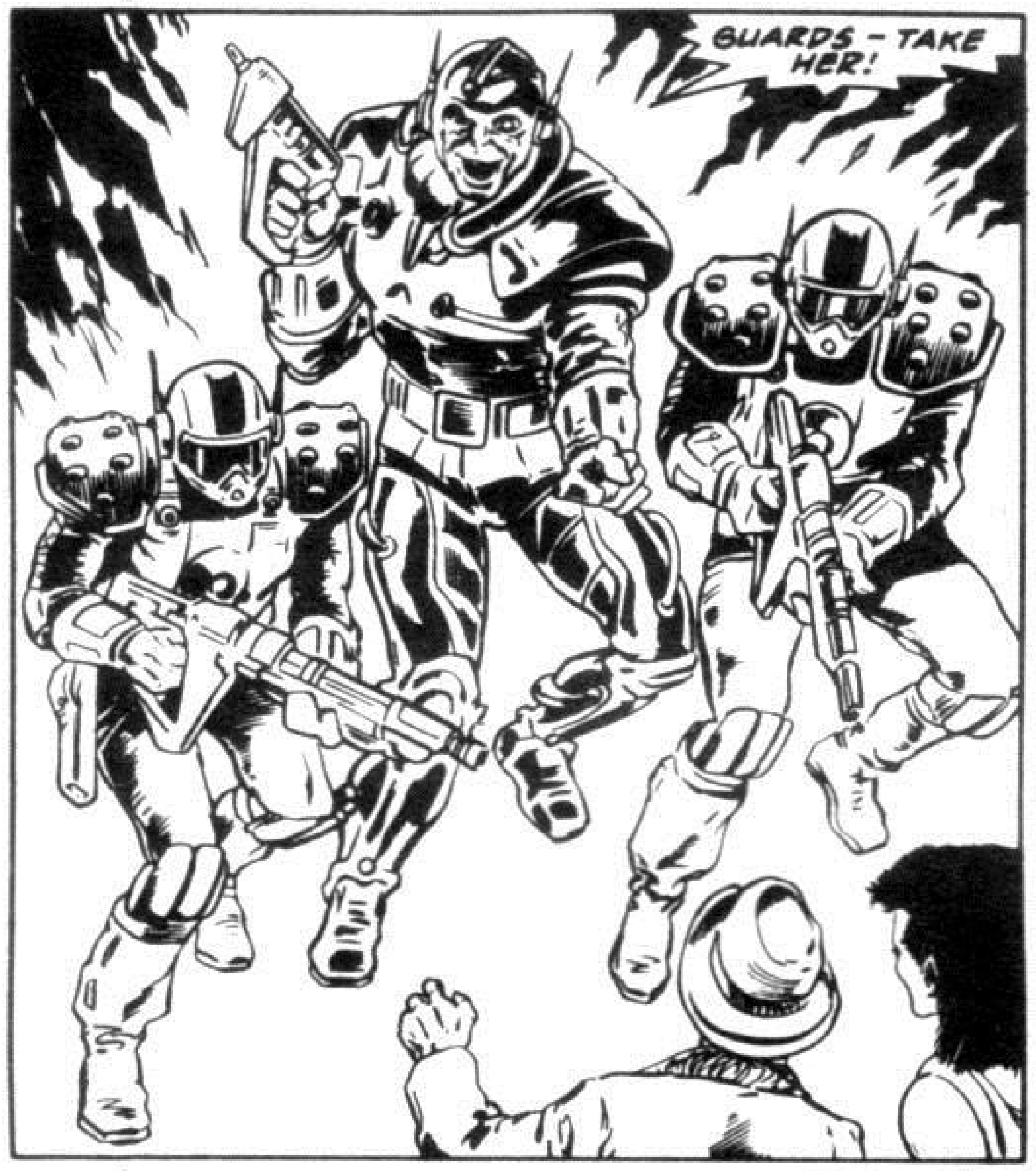
FAVOURITE FEATURE

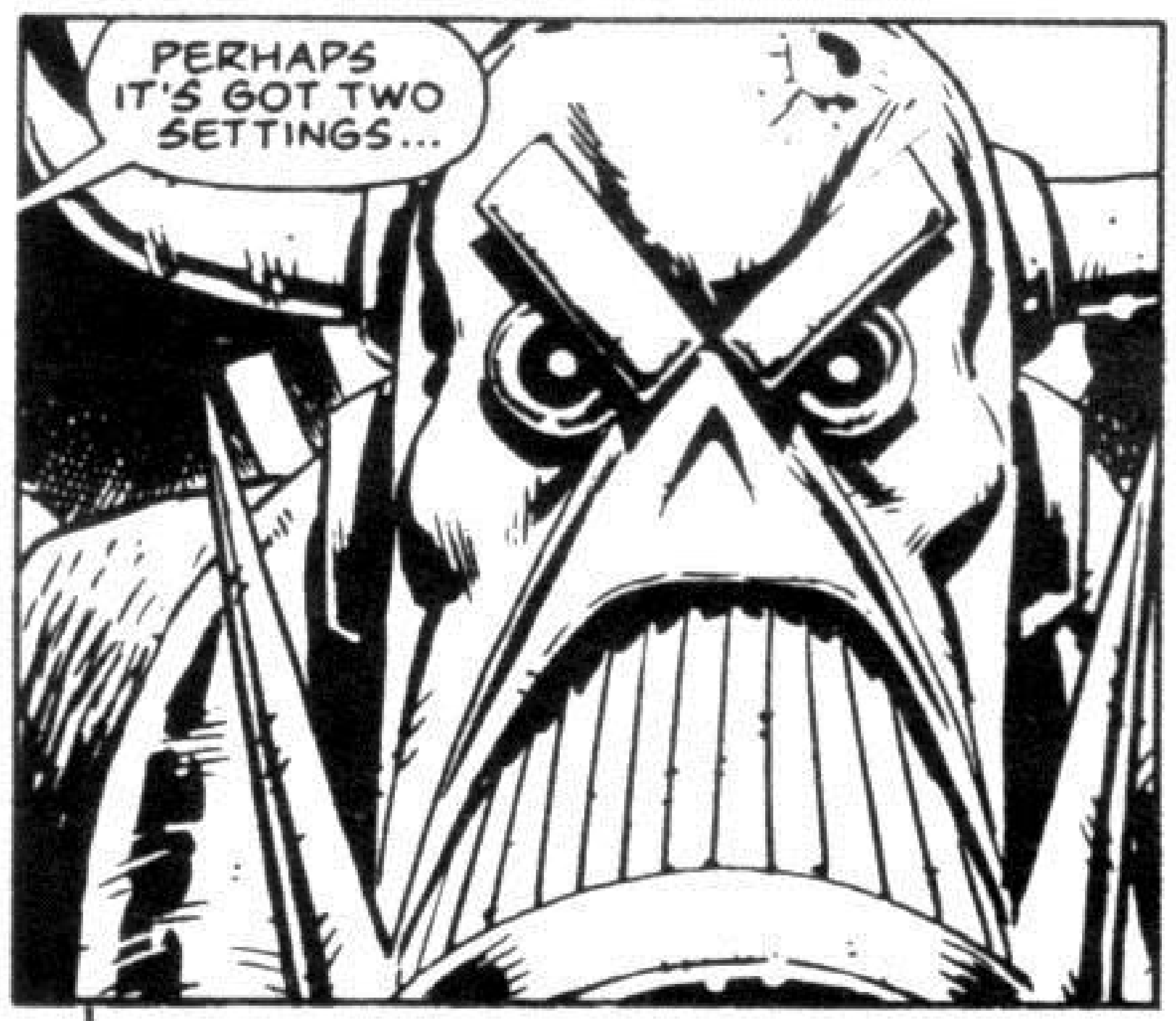
Choose your order from the list below, putting the relevant number in the corresponding box, i.e. if you think *Gallifrey Guardian* is the best feature, mark that '1', and so on.

Matrix Data Bank .... ☐
Gallifrey Guardian .... ☐
Archives .... ☐
Off the Shelf .... ☐
Interviews .... ☐
The Comic Strip .... ☐
Rel-Time .... ☐
You on Who .... ☐
Travelling Companions .... ☐
Episode Guide .... ☐

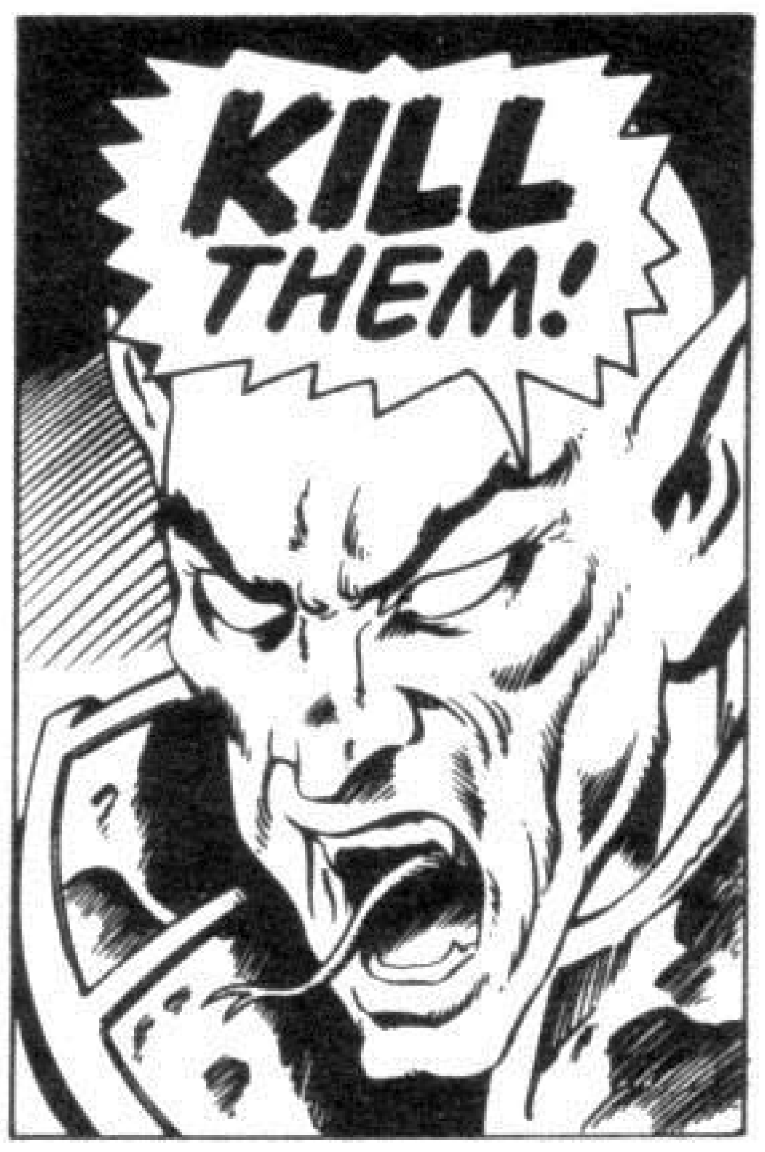
FAVOURITE COMIC STRIP


GUARDS – TAKE HER!

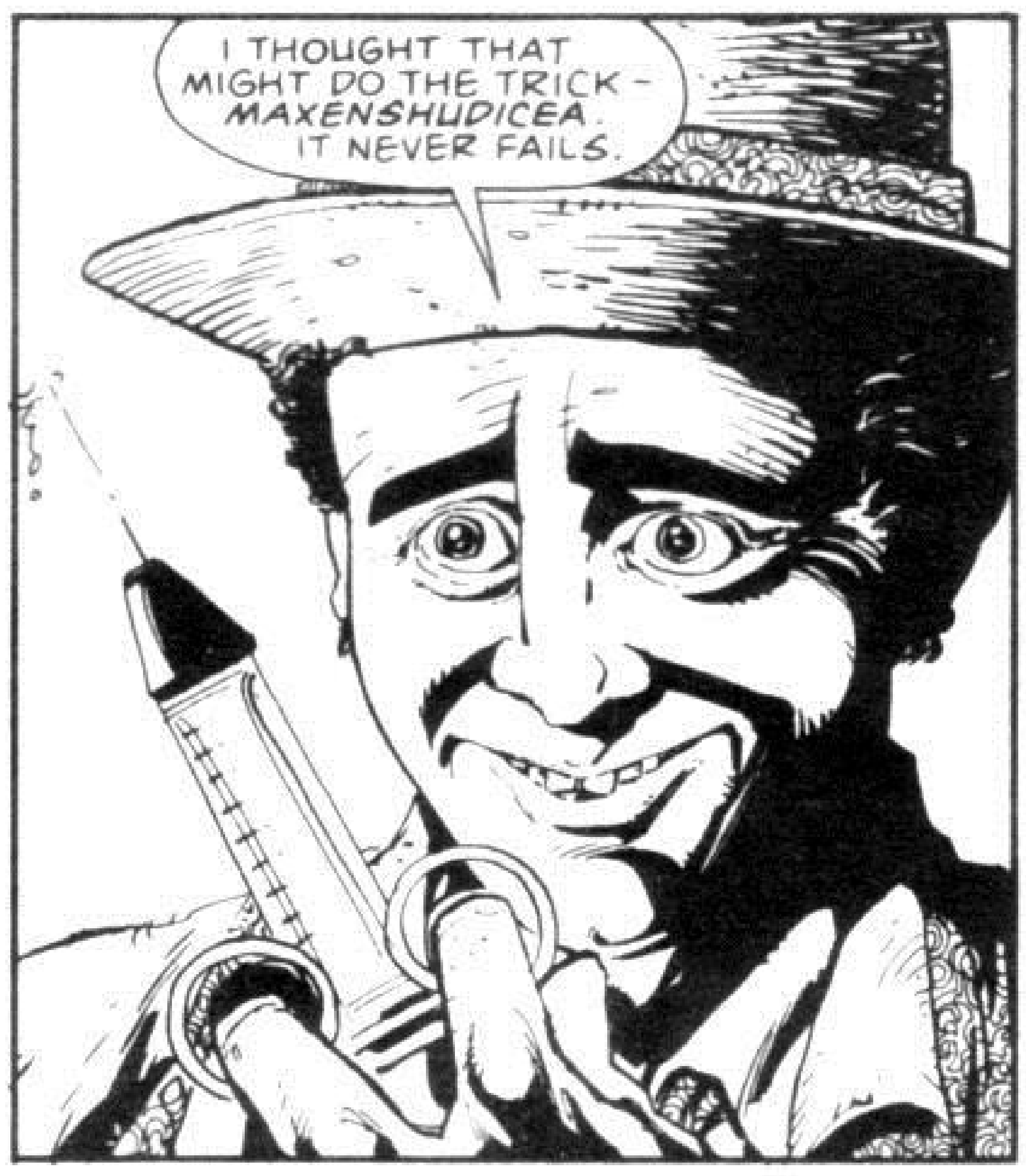
Redemption (Issue 134) .... ☐


PERHAPS IT'S GOT TWO SETTINGS...

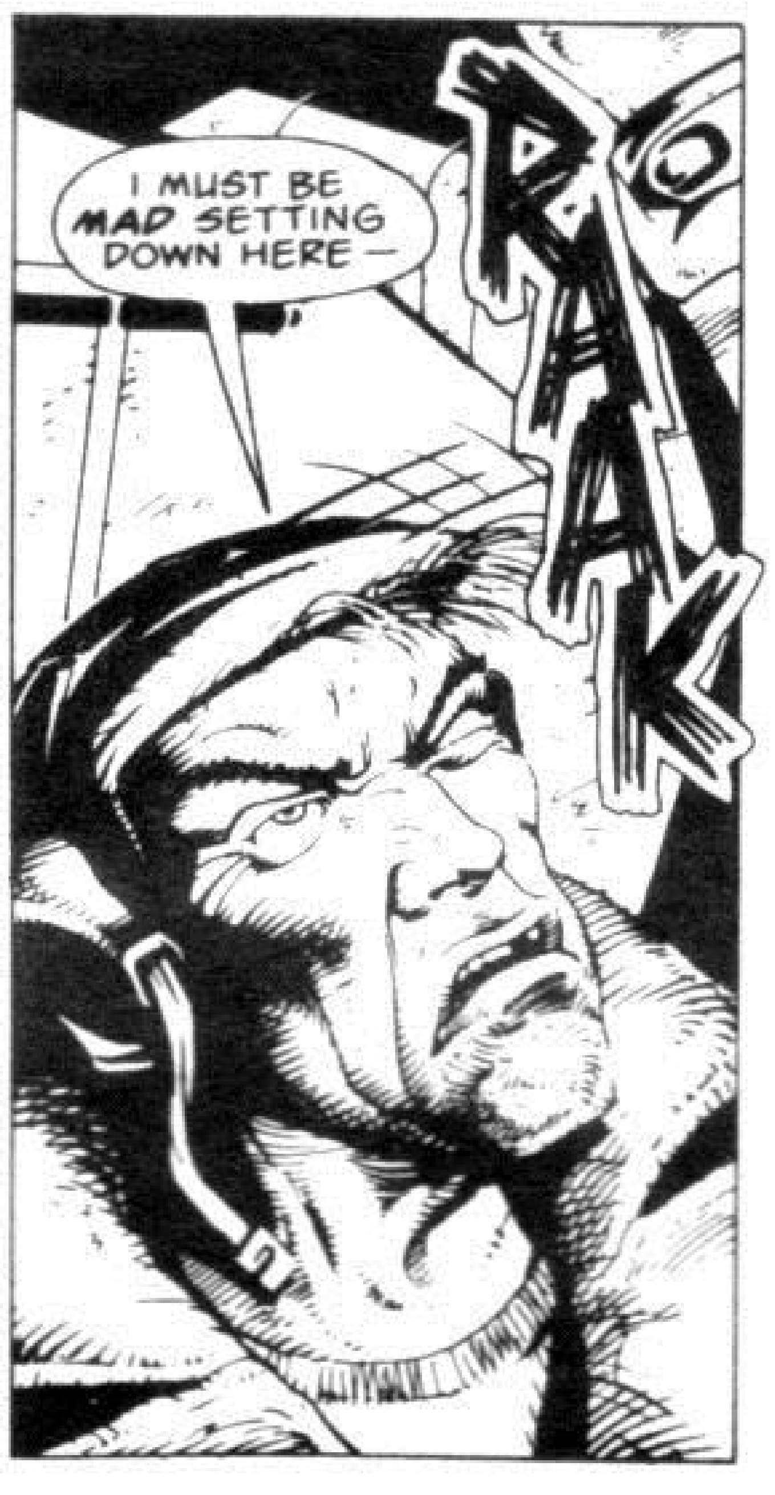
Crossroads (Issue 135) .... ☐



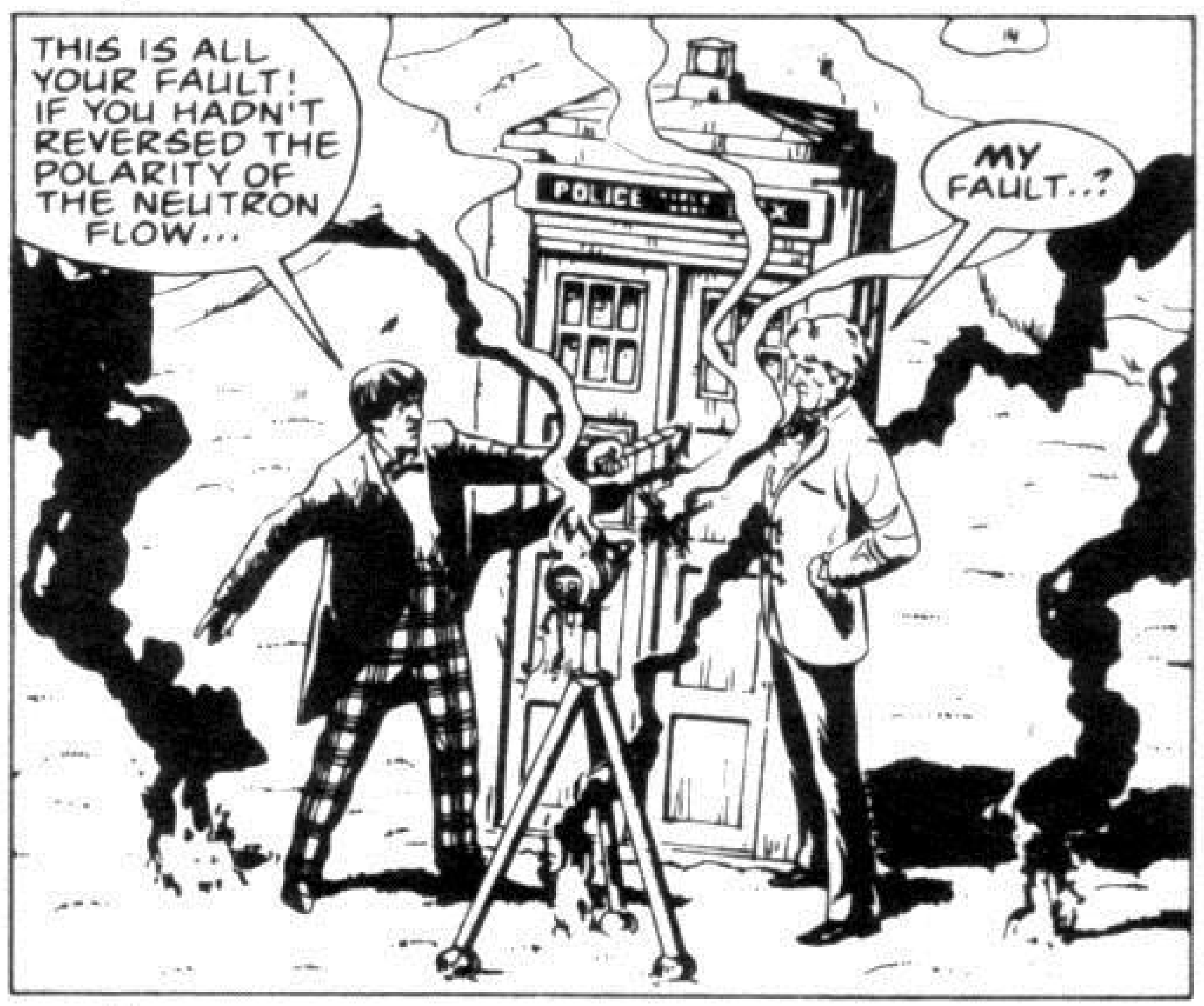
Claws of the Klathi (Issues 136-138) .... ☐


I THOUGHT THAT MIGHT DO THE TRICK – MAXENSHUDICEA. IT NEVER FAILS.

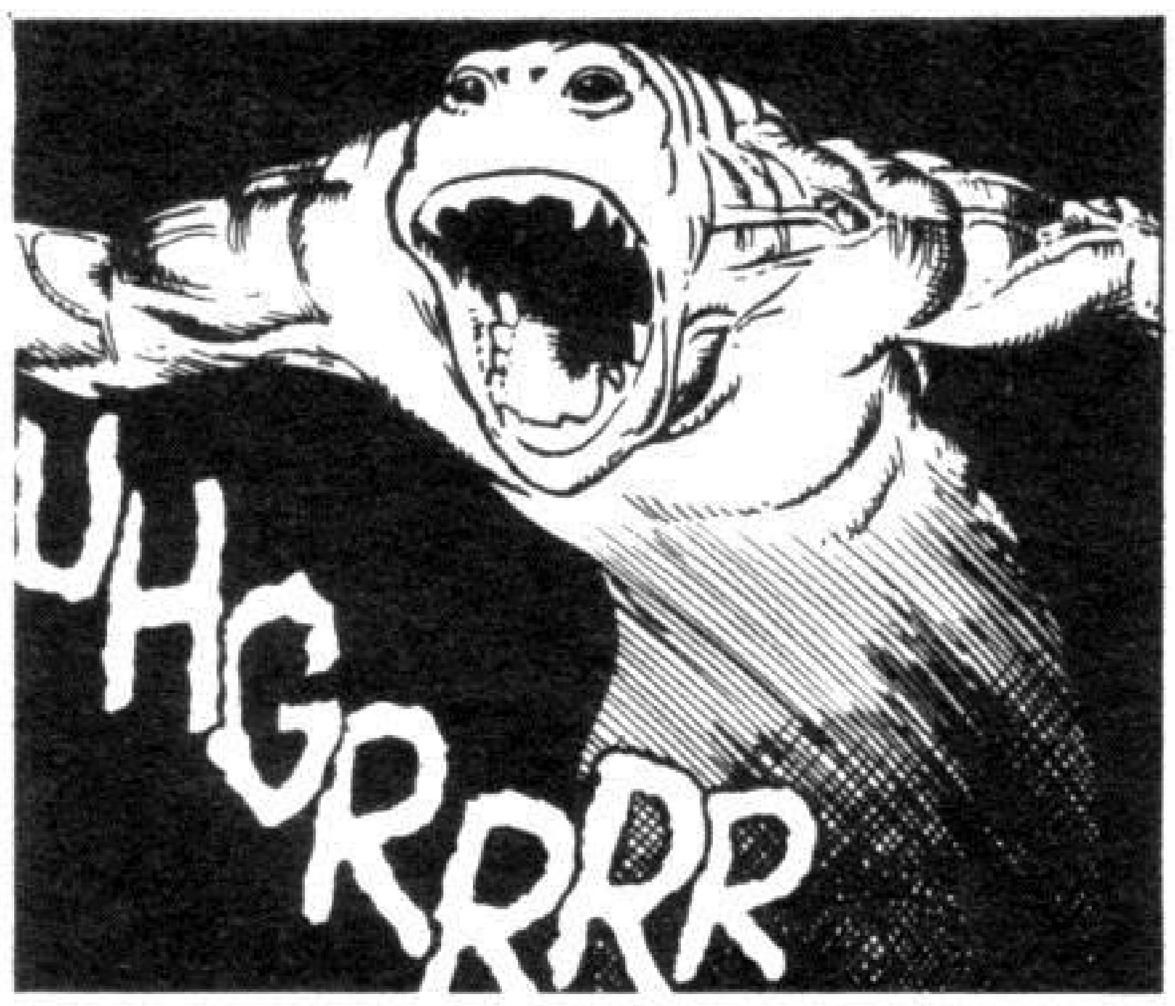
Culture Shock (Issue 139) .... ☐


I MUST BE MAD SETTING DOWN HERE –
RAAAK

Keepsake (Issue 140) .... ☐


THIS IS ALL YOUR FAULT! IF YOU HADN'T REVERSED THE POLARITY OF THE NEUTRON FLOW...
MY FAULT..?
POLICE

Planet of the Dead (Issues 141-142) .... ☐



Echoes of the Mogor (Issues 143-144) .... ☐

PLEASE TICK 'YES' OR 'NO' IN THE FOLLOWING CATEGORIES:–

Would you like the Doctor to have a Companion in the strip?
Yes ☐ No ☐

Should this necessarily be the current Companion in the tv series?
Yes ☐ No ☐

Would you like to see tv monsters in the strips more often?
Yes ☐ No ☐

Would you prefer longer stories?
Yes ☐ No ☐

FAVOURITE ILLUSTRATIONS

Do you like:–
Doctor Who? (By Tim Quinn and Dicky Howett)
Yes ☐ No ☐
Nick's View (by Nick Miller)
Yes ☐ No ☐
Cover Artwork (Various artists)
Yes ☐ No ☐

WHAT DO WE MISS OUT:

In your opinion, what does the Magazine miss out in its coverage of the worlds of *Doctor Who?*

Here's my voting form for the Season 25/ Everything under the Sun Poll. If you don't read this, may the Nemesis comet fall on your head.

Name ....

Address ....

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INTERVIEW

TERRY NATION

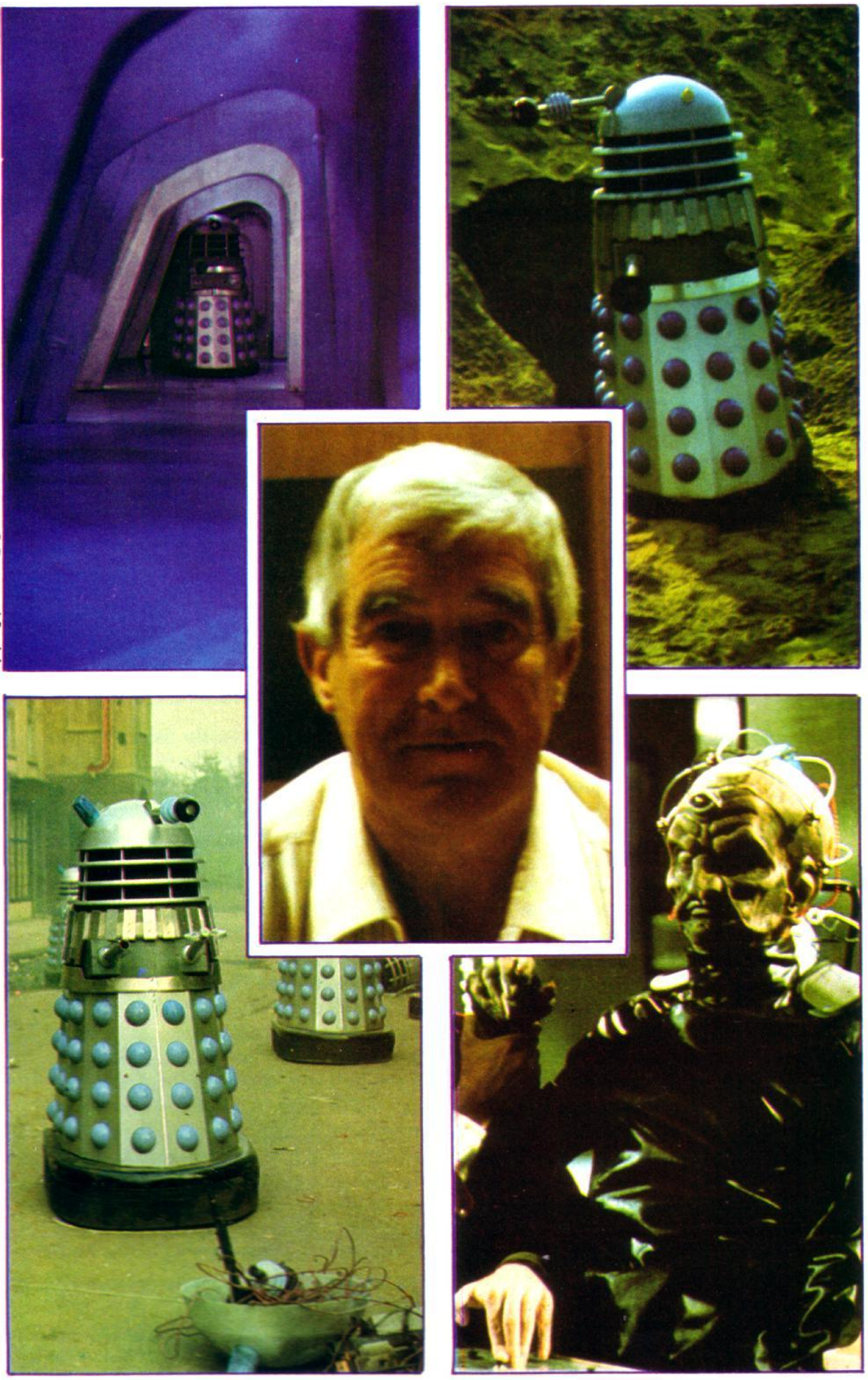

Photo © Raymond Cusick.

Over the last twenty-five years, Terry Nation remains synonymous with the legend of *Doctor Who* for his most memorable creation – the Daleks.
Joe Nazarro interviewed him recently about his work on the programme, and what he has been up to since…

"I don't know to this day what the enormous appeal of the Daleks was," comments Terry Nation, referring to the merciless robots that helped make *Doctor Who* a household name. "I've heard all sorts of ideas about it, but they were slightly magical, because you didn't know what the elements were that made them work."

Terry Nation didn't start out as a science fiction writer, or even as a writer at all; in fact, as he explains it, he originally set out to be a stand-up comic. "I thought myself a rather good comedian at the time," he remembers, "and used to get laughs around the pub, but if you're paying for the drinks, people will laugh.

"It was a time of great innovation on radio, lots of new comics were developing, and I wanted to be a part of it. I went to London, where I auditioned as a stand-up comic, and I failed time and time again. Somebody told me, 'The jokes are very good; it's you who's not funny' – that was hurtful, but then I figured I had to make a living.

"I was hustling around, and somebody gave me an introduction to Spike Milligan. Milligan wrote me a cheque for five pounds, which was a lot of money then, and he said, 'Why don't you write a *Goon Show*, and if we like it, we'll represent you.' Anyway, I wrote a *Goon Show* that night, delivered it the next morning, and he liked it.

"After two or three weeks of doing that, I was doing a BBC radio show called *All My Eye*, and it was fine to have said that you were a comedy writer, but the truth of it is that you're suddenly faced with the possiblity of doing 30 minutes of radio comedy for 13 weeks, and it was truly an ordeal by fire. I went on to other comedy shows, worked with other writers, and ultimately having worked through a lot of comedy, decided that I wanted to do drama."

Nation soon discovered that wanting to write drama was one thing; having the opportunity to do so was another. Having been cast in the mould of comedy writer, most of the work that was offered him was in comedy. Nation decided to turn his attention instead to a play he had been working on, and although it was a comedy play, it received a good deal of favourable response. Doors, which had been closed to him, slowly began to open.

"There was a network called ABC, [now Thames Television]," Nation re-

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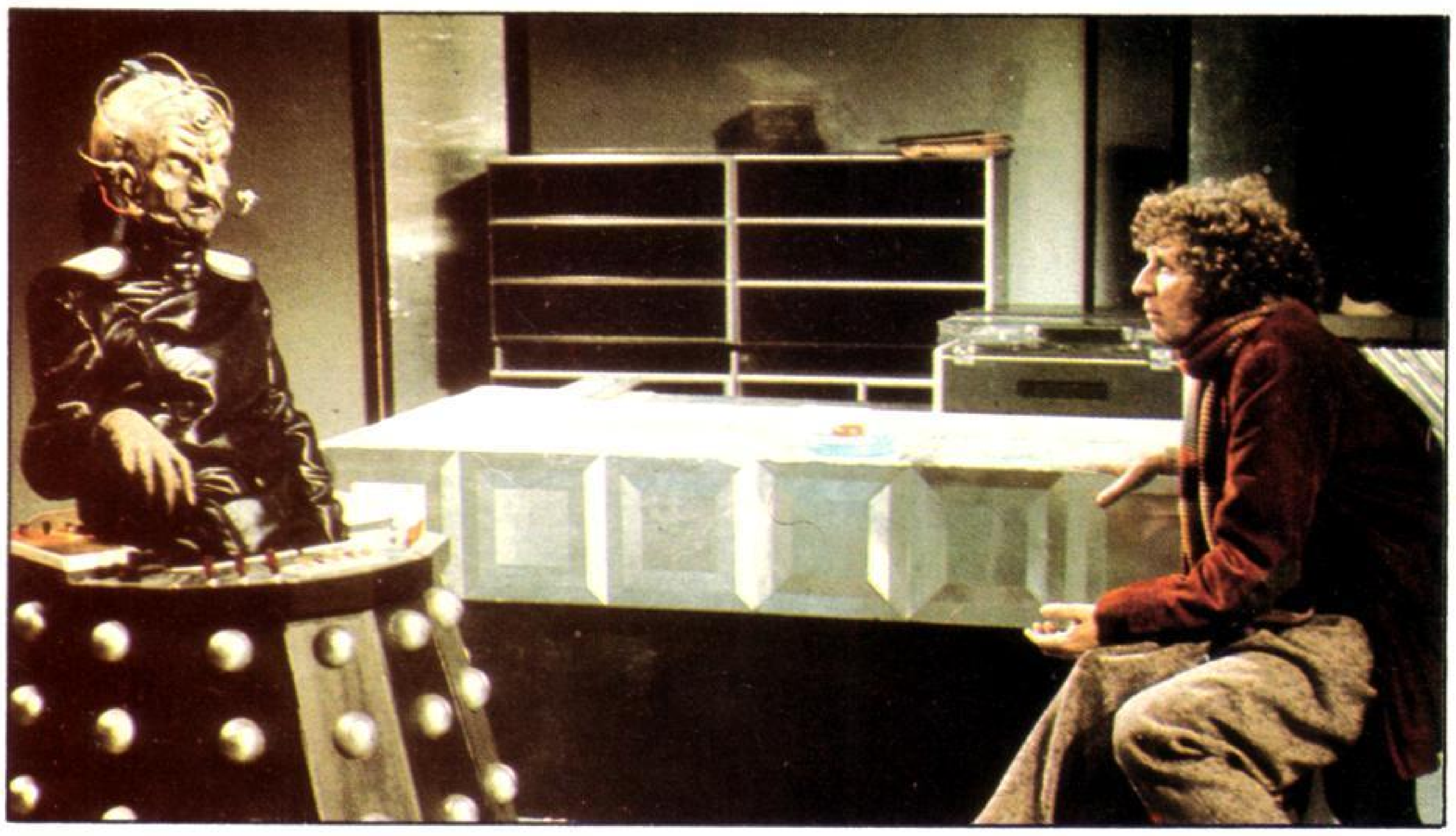
calls, and they were doing a series called *Out Of This World*, and I was asked to do an adaptation of a story by Philip K. Dick called *Imposter*. This was maybe the first science fiction being done in Britain. That was successful, and I did some more episodes. I now had a leg in each camp: I was a comedy writer, I was a drama writer, and I was also a comedy playwright, so I was 'three-legged' in one way, and nobody quite knew how to slot me.

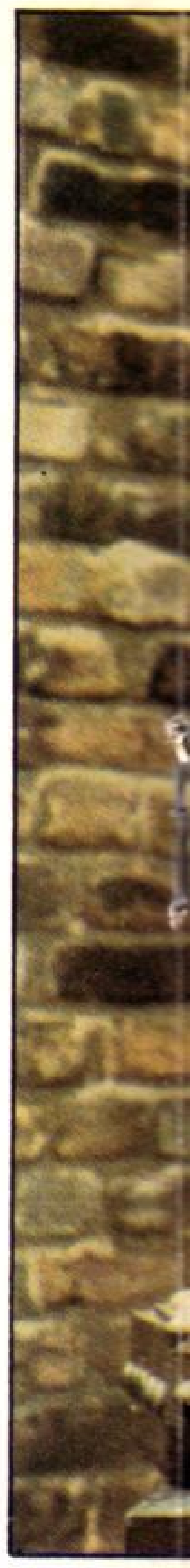
"I started to work for the British comic Tony Hancock, who was the most beloved comic in Britain. He had a Thursday night show that was giant, tremendous. We were working in a theatre in Nottingham that week, and my agent called from London and said, 'The BBC wants you to do a thing called *Doctor Who*. It's for the children's television slot, science fiction,' and I said, 'How dare they? I don't do things like that,' but I'd been asked because of this *Out Of This World* story.

"Bill Hartnell was for me the epitome of what *Doctor Who* should be; a snappy, bad-tempered, absent-minded professor."

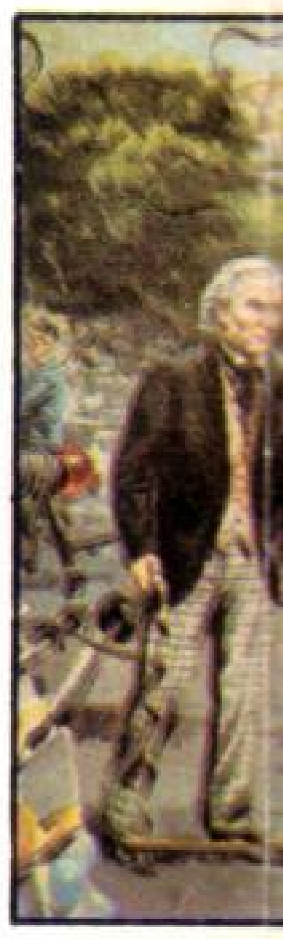
The brain creatures of Morphoton and their hypnotised slave in *The Keys of Marinus: The Velvet Web.*
Photo: © Ray Cusick.



Davros and the Doctor discuss scientific ethics in *Genesis of the Daleks*.



The special



"Well, this particular night, Tony and I had a big dispute. I wanted him to try some new material, and he wouldn't do it. We had a fight, and I'm not sure if I was fired or if I walked out, but the result was that I was on a train back to London thinking, 'Hey, wait a minute! I'm out of work!'

"When I got into London, I called my agent, and said, 'If you haven't turned down that BBC thing, I'll go and talk to them.' I did, and talked to David Whitaker the script editor, and I came up with a story idea. Anyway, they liked it, they bought it, and that takes us up to where the Daleks started."

The story of how Terry Nation reportedly created the Daleks has been repeated many hundreds of times; so often in fact, that Terry now offers a 'Readers Digest' version of these events.

"I had been a cinema-goer all my life," he recalls, "and loved going to what were rated in those days as horror movies. Whatever the creature was, somewhere in your heart of hearts, you knew it was a man dressed up, so my first requirement was to take the legs off. Take away the humanoid form, and we were off and running.

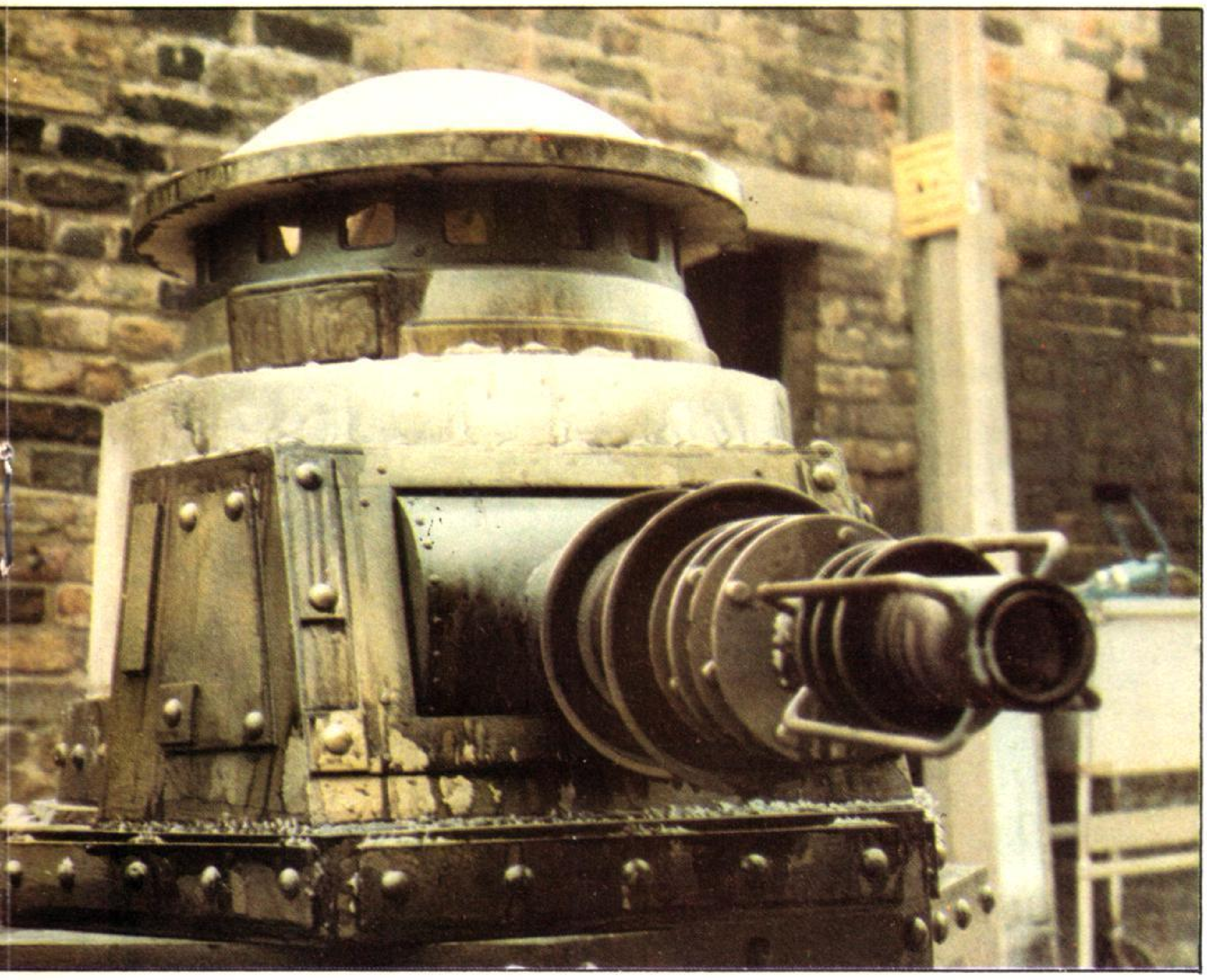
"Further inspiration came from the Georgian State Ballet, the Russian dance troupe which was performing in London at the time. There was a dance that the women did where they wore floor brushing skirts, and evidently took tiny steps, so they appeared to glide across the stage. There was no suggestion of what form of locomotion they were using. That's what I wanted for the Daleks.

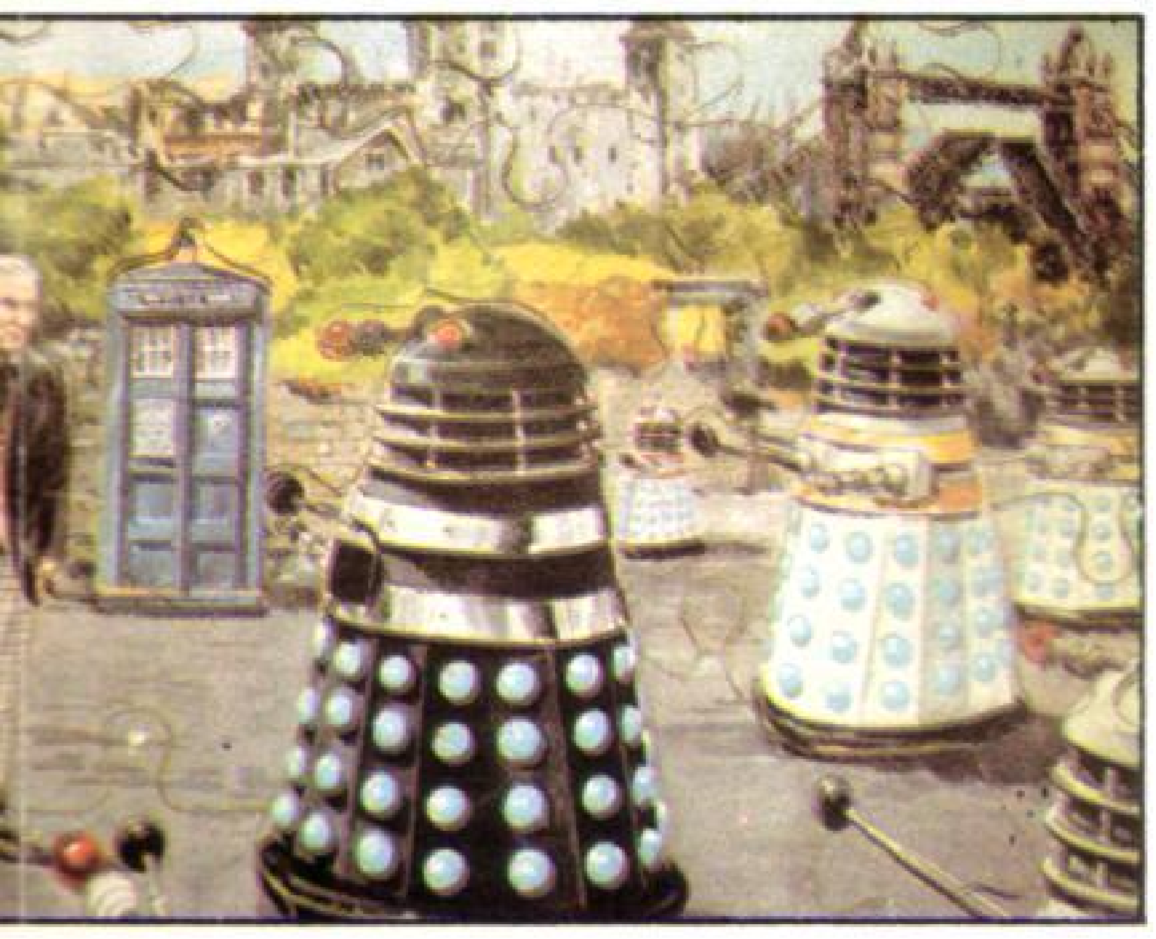
"The rest of it comes easily: then you put on an eye, and something else for hands. We made a big mistake with the hands of course; we should have been smarter, but I had no faith in the show, also remember that. It was the old writer's axiom, 'Take the money, and fly like a thief.' I really didn't think that it could work."

Nation may have had misgivings about the future of *Doctor Who*, but ironically, it was the Daleks that proved to be the key to the show's success. By the end of the first episode of 'The Daleks,' viewers were hooked. Nation's phone began ringing off the hook, and within a few weeks, virtually every child in Britain was imitating his creations, with a cardboard box over their heads, and arms extended in front, crying "Exterminate!" The entire country it seemed, had been struck with Dalekmania.

"I was, for that short time, the most famous writer on television," Nation reminisces. "The press interviewed me, there was mail arriving in great van loads. There was stuff coming to my house that said 'Dalek Man – London,' and I was getting lots of them.

"Almost all the kids wanted a Dalek; that's what they wanted, and nobody was quick enough. The BBC, not being the great commercial operator, wasn't ready. It had taken us all by surprise, so there was no merchandising, there were no plastic Daleks, there were no buttons, there were no anythings. My God, was that to change! Within the year, there


l weapons Dalek from *Remembrance*.



were Dalek everythings. Somewhere, there must be some poor kid around who's still got the Dalek wallpaper!"

Although Nation was one of the many people caught offguard by the success of the Daleks, his agent fortunately, was not. As a result, he was able to retain part of the copyright on his creations; something unprecedented for that time.

"That was a unique situation," Nation points out. "It partially had to do with my agent, and whatever deal they had to make with me. I don't think any of us knew this, so we were breaking new ground in many ways. The copyrights resided with both the BBC and myself, and there were lovely legal words to cover these things, so that before they could merchandise anything, they had to have my agreement. I was very lucky, and I think one of the early BBC people [also] got a share in what was being sold."

One person who did *not* get a share of what was sold was designer Raymond Cusick, the man responsible for taking Nation's ideas, and translating them into menacing reality. How much of the Dalek's success was due to Cusick?

"He made a tremendous contribution," Nation readily admits, "and I would love to be glib enough to put it into percentage terms, but you can't do that. You start with something that is a writer's dream that he's put down in words, and amended, and added to in conversations. Something starts there. Cusick didn't get anything, to my understanding anyway. I think they may have given him a hundred pound bonus, but he was a salaried employee, and I think he knew the nature of his work, and it was what he did every week.

"Cusick didn't get anything, to my understanding anyway."

"Again, the salt cellar part is the legend; that gave him the idea for the shape. He was restricted by budget, obviously – it wasn't a big budget show we were doing. But yes, he made a tremendous contribution. Whatever the Daleks are or were, his contribution was vast."

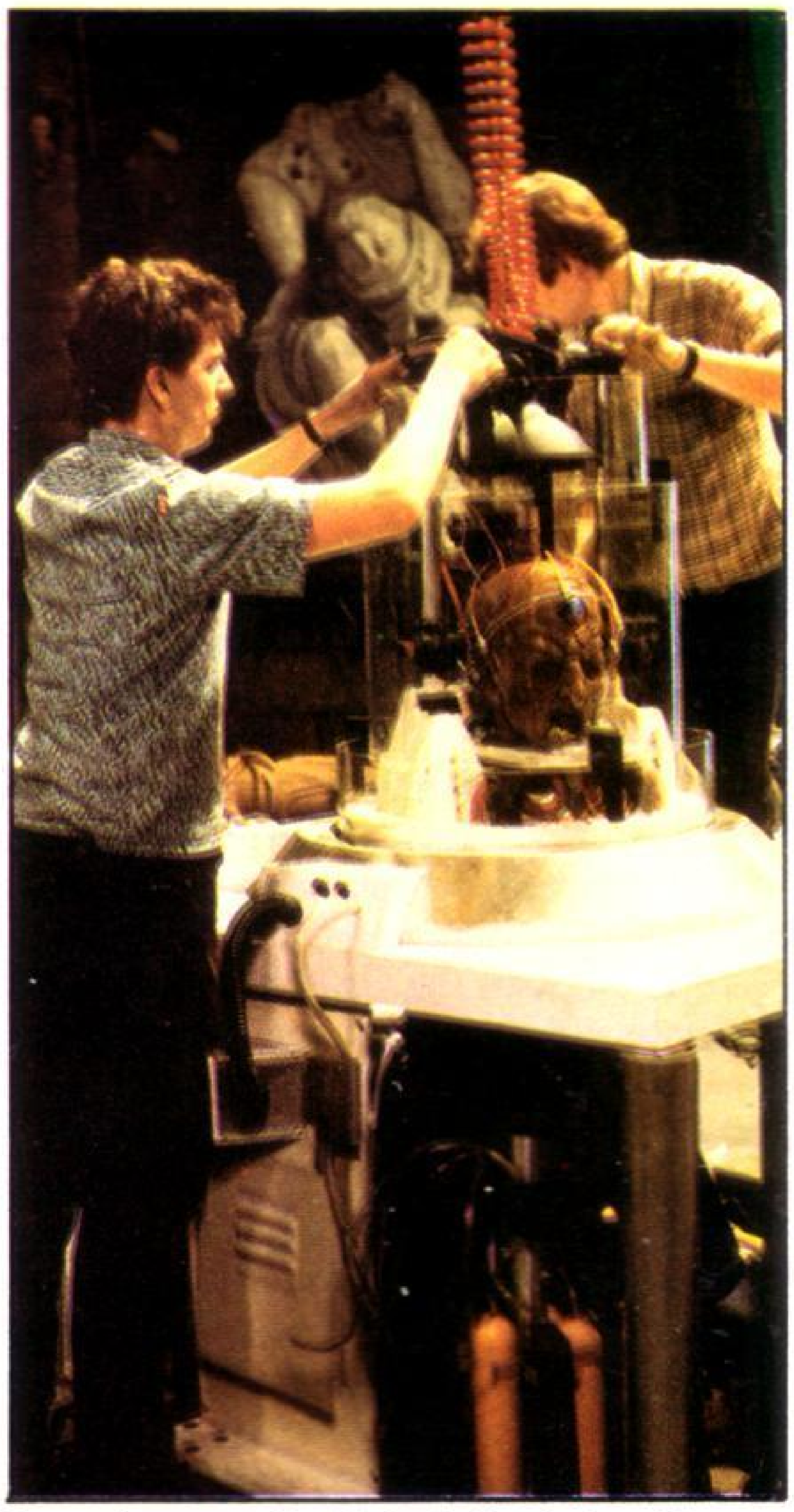
Terry Nation's second outing on *Doctor Who* was *The Keys of Marinus*, a big departure from his previous story, *The Daleks*. The six part adventure, which featured a number of exotic locations, such as an icy wilderness, a jungle, and the futuristic city of Morphoton, presented quite a challenge to the BBC effects department. How did Nation reconcile the complicated demands of his story with a tightly budgeted programme still being filmed entirely in studio?

"I think I was already aware of what one could do with models," he explains, "which were fairly new to the BBC. We could do models, and they did make them, and if I had an idea and thought the story was more important, then they could find a way to produce it. They were skillful, talented people.

"I would say on the current *Doctor Who* – well, not current, but the last couple of years, I think these restrictions have been so obvious that the writers should have demanded more, and not have been told, 'We can't do this, we can't do that!'"

In 1964, the Daleks returned to the small screen in *The Dalek Invasion of Earth*. This time, Terry Nation brought his creations a lot closer to home; downtown London in fact.

"You'll recall that we killed off the Daleks," Nation remembers with a look of regret, "so we had to use the logic that this was trillions of years into the future,


Davros is prepared for filming in *Revelation of the Daleks*.

and we could now go back in history, and find out whatever they did. We had seen them in that city, and they could only travel in that city, so the next generation of Daleks had to have something attached to them.

"I thought if the menace could be brought to modern day Earth, it would really make the Daleks supreme in the minds of the public; actually bringing them in so we could see them crossing London Bridge, we could see them coming out of the Thames; that was the idea."

In *The Dalek Invasion of Earth*, Nation was also given the task of writing out one of the show's original cast members – Carole Ann Ford, who had played the Doctor's granddaughter since the series' pilot *An Unearthly Child*. Nation hastens to point out however, that penning a farewell scene for a character is not an emotional experience for the writer.

"It's a decision that's made," he explains, "and you write a good farewell scene, or you kill them off, but you don't kill off Carole Ann Ford! Didn't she marry, or meet someone? That was 'happily ever after,' and then off we go again!"

> **"They were so hot at the time you couldn't avoid The Beatles."**

Nation followed up *The Dalek Invasion of Earth* with another Dalek adventure, *The Chase*. "It was really the demand of the public," he stresses. "They kept saying, 'Can we do another Dalek story?' We'd done them in their city, we'd done them on Earth, so let's have a kind of chase through space. It's a fun thing to do anyway, and we could go through times and locations, and that's what we set about doing."

The Chase was a *Perils of Pauline*-like romp through time and space, which followed the Doctor, his Companions, and the Daleks to such unlikely locales as The Empire State Building, an amusement park haunted house, and *The Marie Celeste*. It also featured in the opening episode, a surprise appearance by a certain fab foursome.

"Well, they were so hot at that time you couldn't avoid The Beatles," Nation admits. "I remember with great pride that the commercial channel was running the Beatles when they were really at their peak, at the same time as a *Doctor Who* episode with the Daleks, and *Doctor Who* got the ratings. I was pretty pleased with that."

The final episode of *The Chase* also introduced a new race of robots called the Mechanoids. Was this an attempt to duplicate the Dalek's success as a hot merchandising property? "Absolutely right it was," Nation confirms with a wide grin. "You had your eye on the chance that anything could possibly catch on. The Mechanoids were manufactured as toys, but of course they didn't take off.

"I remember the final battle of the Daleks against the Mechanoids. I set a city way up above the trees in the jungle, and the director did a stunning models battle. I haven't seen it in years, but it's a knockout battle."

The year 1965 also saw the release of *Doctor Who and The Daleks*, the first of the two Dalek films made in the mid '60s. Nation, who was already involved with several other shows including *The Saint*, surrendered the screenwriting chores to David Whitaker.

"I was giving it all away at this point," Nation confirms. "I had done that story [already], my name was going to be over it anyway, it was all going to be based on my work, and David was eager to do it so that's what we did."

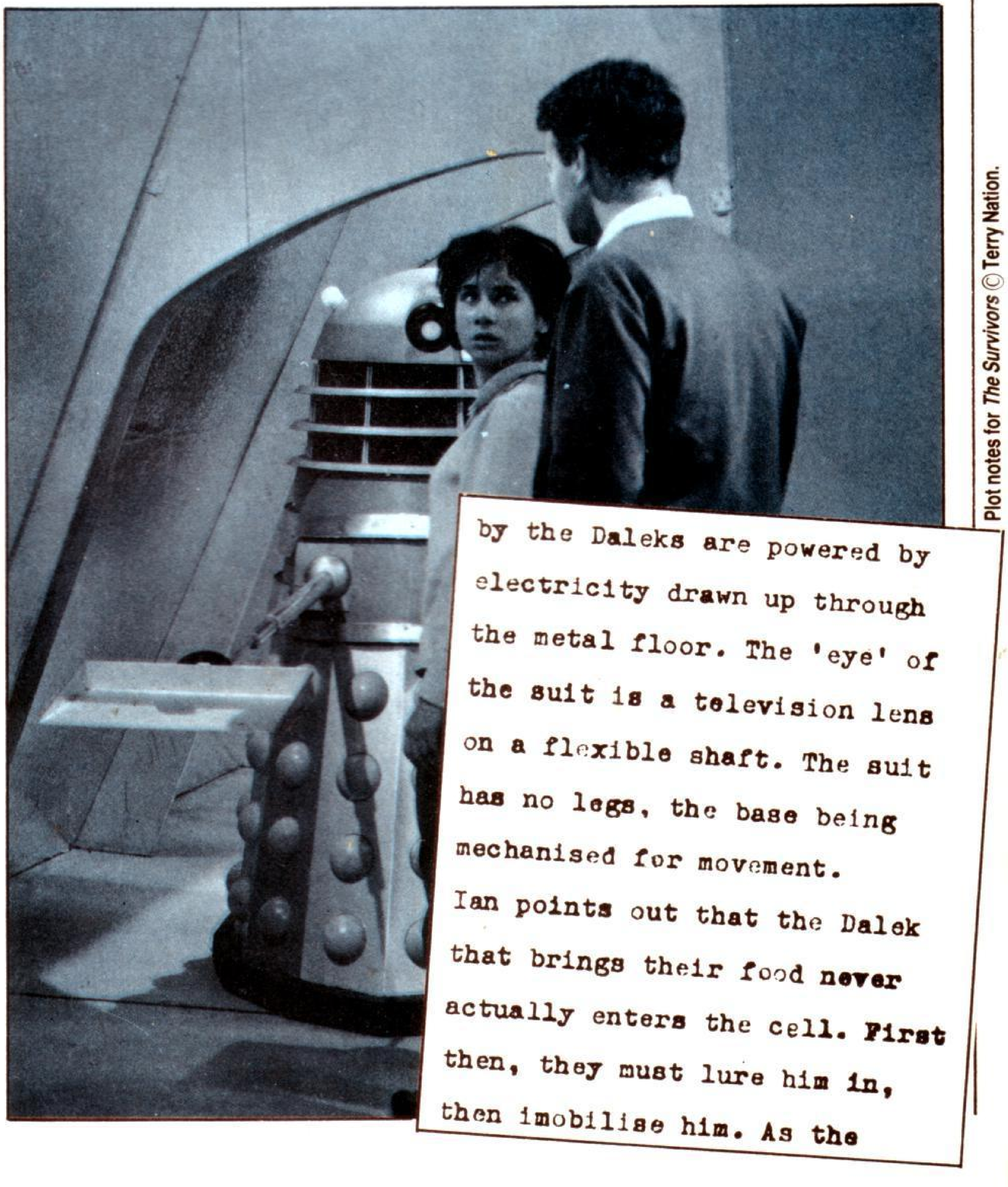
Nation admits to not being happy with the first film. "I would have gone back very much closer to the thing we did on television," he comments. "I've seen those first seven episodes, and they are really good. They are very well constructed, forgetting the lack of technical accomplishments. It was good storytelling, and there was that nice feeling of coming up to a climax, and leaving a cliffhanger every week."

Nation also ventured his opinions on Peter Cushing, who played the Doctor in both films. "I thought he played it very well," he observes. "I would have liked to have seen a little more snap, but he was very lovable, and that's the way he wanted to play it. Bill Hartnell was for me, the epitome of what *Doctor Who* should be: a snappy, bad-tempered, absent-minded professor, whose interest in science and needing to know would lead them into terrible problems. Bill was absolutely perfect at that."

Nation contributed two more Dalek stories to the Hartnell era: the single episode *Mission To The Unknown*, and the 12 part epic *The Dalek Master Plan*. Nation, who had recently unearthed several of his old scripts from that era, indicates that *Mission To The Unknown* was probably more of a task for Nation the Technician than for Nation the Writer.

"It was clearly one that they brought me in for because I knew the show well," he concludes, "and could turn one out quickly to cover all the problems. People were probably having holidays and stuff like that, and I think I used the episode as the central theme for the next big one I was going to do. I wanted to give a little trailer for that."

'The next big one' that Nation refers to is *The Dalek Master Plan*, the 12 part story that dominated the Third Season of



by the Daleks are powered by
electricity drawn up through
the metal floor. The 'eye' of
the suit is a television lens
on a flexible shaft. The suit
has no legs, the base being
mechanised for movement.
Ian points out that the Dalek
that brings their food **never**
actually enters the cell. **First**
then, they must lure him in,
then imobilise him. As the

Plot notes for *The Survivors* © Terry Nation.

Doctor Who. Although the idea of a three month Dalek story may have seemed a sound one at that time, Nation now admits that it may have backfired somewhat.

"Somebody way up top at the BBC thought it was a terrific show," he confides, "and if we had three months of it, we could really make a big impact. It was a terrible mistake to think that you could do three months of the same thing, but we did. I don't know how the figures went, but I imagine by the end, people were getting very bored with the Daleks."

Although the writing chores on *The Dalek Master Plan* were divided between Nation and then-script editor Dennis Spooner, the two men wrote their respective episodes independently.

"We didn't write them together because I was working on *The Baron* at that time," Nation explains. "We may have met on a few occasions, and given a broad direction as to where the show was going. Dennis was script editor at that time, and we talked about it, and I went away and did my six, and he did his six. We certainly didn't write them together.

One of the six parts that Nation wrote was the Christmas episode, *The Feast of Steven,* which interrupted *The Dalek Master Plan* with a lighthearted yuletide break.

"I think it was a tradition of the BBC that you did a special for Christmas," Nation asserts, "and we figured we were going to be playing at that time, so we would do one as well. At that time, the most staid of our English news readers would turn up in comic variety shows, and they would do something out of character or funny. On Christmas day, anything seemed to go, and I guess that's what we wanted; something very bizarre and strange."

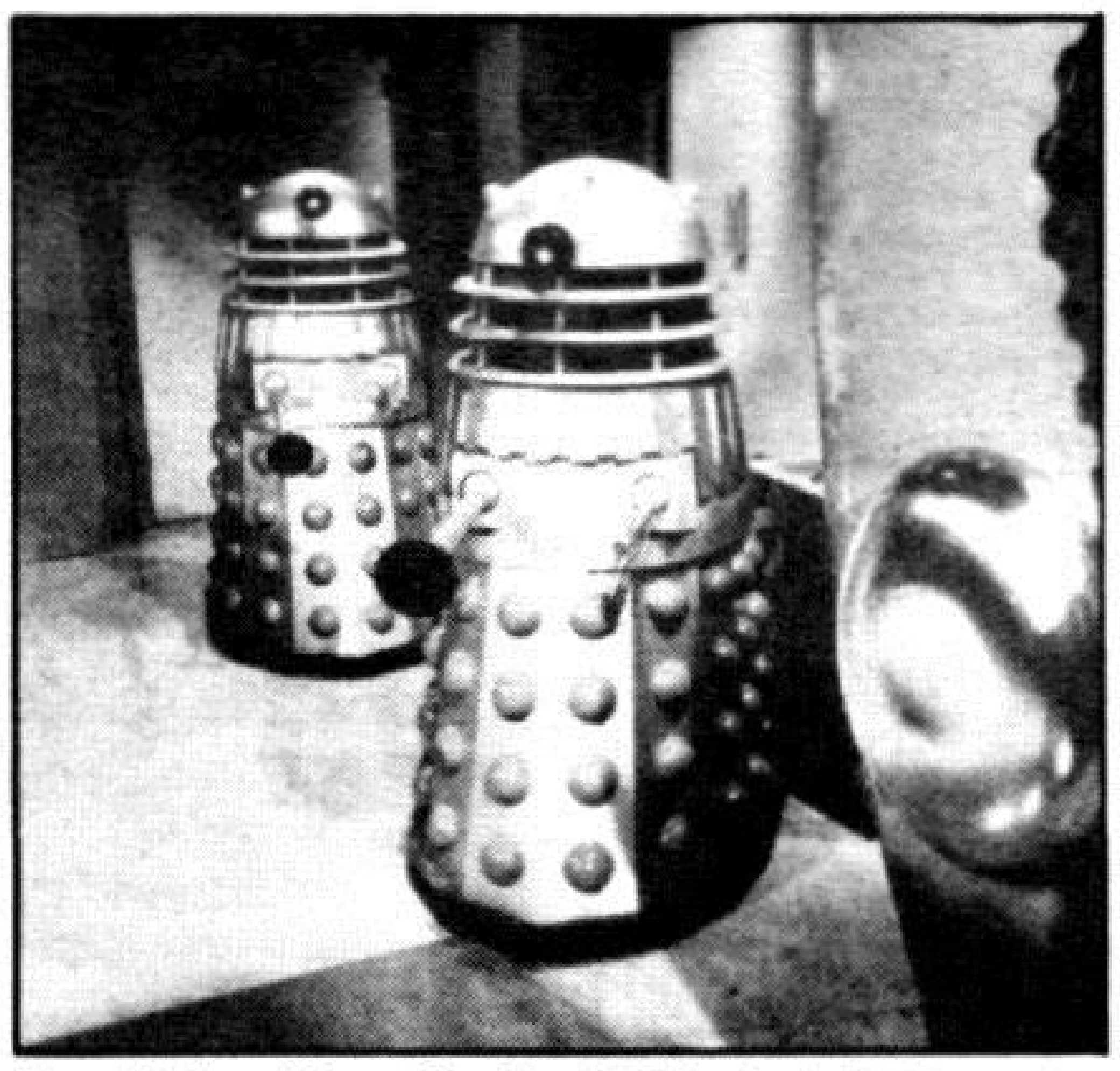
The Dalek Master Plan was Terry Nation's last *Doctor Who* story for seven years. When the Daleks returned in 1966 for *The Power of the Daleks,* Patrick Troughton was the new Doctor, and former script editor David Whitaker was now one of the script writers. Nation, who watched the Troughton Dalek stories when they were first broadcast, is adamant in his opinions of them.

"I didn't like them," he states simply, "and I responded very badly to them. The Daleks were something that I understood better than anybody else. It appeared that they were simple robots, and all you'd have them do was say 'Exterminate,' and you'd have it made. They were very much more complex in the way they should be presented. I didn't like David's episodes, where he had them being very sweet, and very polite; that seemed totally alien to me. This is not to say that they were not good episodes; this is just my personal opinion."

Nation returned to *Doctor Who* in 1973, with *Planet of The Daleks.* Although Jon Pertwee had long since assumed the role of the Doctor, Nation was undaunted at the prospect of writing for a different actor.

"I had known Jon for a long time," he elucidates, "and I knew what he was trying to do with the part. We were in the height of the 007 period, and everybody was trying Bond movies; I think that's how Jon saw the role: a little more dashing, a little more daring, and a little more physical."

Nation also laughs at Pertwee's well known dislike of the Daleks, offering his own explanation for that antipathy. "Jon didn't like the Daleks," he confirms; "but I always believed that he didn't like them in the same sense that actors don't like playing with children or dogs; because they are scene stealers."



Terry Nation did not like David Whitaker's Dalek stories, such as *The Power of the Daleks.* He felt his creations were too polite.

Planet of The Daleks was the first of two Dalek stories that Terry Nation would write for the Pertwee era. When *Doctor Who* moved into the Tom Baker years, Nation returned with *Genesis of The Daleks* in 1975. *Genesis,* which many fans consider to be a true classic, introduced us to one of the series' most unforgettable villains: Davros, the creator of the Daleks.

"The Daleks, when they have to make any kind of long speech," Nation points out, "are immensely boring creatures. You can't have a Dalek doing four or five sentences in a row, so I wanted someone to speak for the Daleks. This thing that was half-man and half-Dalek was a perfect example of this, and I made sure that he was not killed in that one, because we had killed off the Daleks once. He became a very good plot piece, and anyway, any crazy old mad professor is wonderful to have around."

Nation followed up *Genesis of the Daleks* with *The Android Invasion,* the second and last non-Dalek story he would write. "*The Android Invasion* was a nice idea," he remembers. "It was an intriguing mystery, and I quite liked the idea of setting up a bizarre situation . . . I don't know if you remember the till in the pub, filled with coins of the same year; stuff like that. I don't think the story fulfilled my vision, but overall, I think it was an interesting story."

Destiny of The Daleks was Terry Nation's last story for *Doctor Who.* It featured the return of the Daleks, as well as their creator Davros, a new race of aliens called The Movellans, and an opening scene that *Doctor Who* fans have been arguing about for years: the regeneration of Romana.

"It was a fairly boring thing to have this regeneration going on," Nation comments, dismissing the notoriety of that scene, "and I thought it would be funny if we could say 'No, I don't like that body; I'd like a different nose,' so it was done for a moment of comedy and light relief. Nobody at that point believed that years later, the show would be examined with such microscopic intent. While it may be an issue for some of the fans, I can tell you that it was just saying, 'That's a funny bit – let's do it!'"

Destiny of The Daleks marked the end of Terry Nation's work on *Doctor Who,* but not in science fiction. He went on to create *The Survivors* and *Blake's 7,* before moving to America, to seek work in Hollywood. When asked if he had seen any of the later Dalek stories, Nation admits that he has not.

"They always ask me if I'd like to do the next Dalek story," he goes on to say, "and when I say no, then they say, may we have permission to do it. Nation does however, admit to having seen Sylvester McCoy's first story, and to liking what he has seen so far.

"I felt in his early episodes, he was desperately seeking a character," he comments, "but by the end of it, he was tremendously capable, and looked very promising. That age thing doesn't seem to matter with him, because he's an interesting face anyway. I really hope it works for him, and if this honest comic figure can snap everyone to attention once in a while, then we know that there's a core of iron inside him, and that would be good."

Although Nation has been absent from *Doctor Who* for some time, he has not forgotten the robotic creations that made him famous. *The Official* Doctor Who *and the Daleks book* will be released later this year in Britain, written with John Peel, who has also novelised *The Chase.*

"John said he had a lot of material he'd like to do, and I told him to go ahead and assemble it. He's done an enormous amount of work and I've looked at it and nodded, as it were; he must take credit for it. Some of my words are in there, but that's my contribution; not a lot really."

In closing, Terry Nation offers a little advice to the programme which has been such a large part of his life for twenty-five years. "All that *Doctor Who* needs is a little love," he suggests, "somebody who actually cares deeply for it. If that could be put right, it could go on for another twenty-five years."

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Our thanks to Terry Nation for his time. Interview photographs by John Brew.

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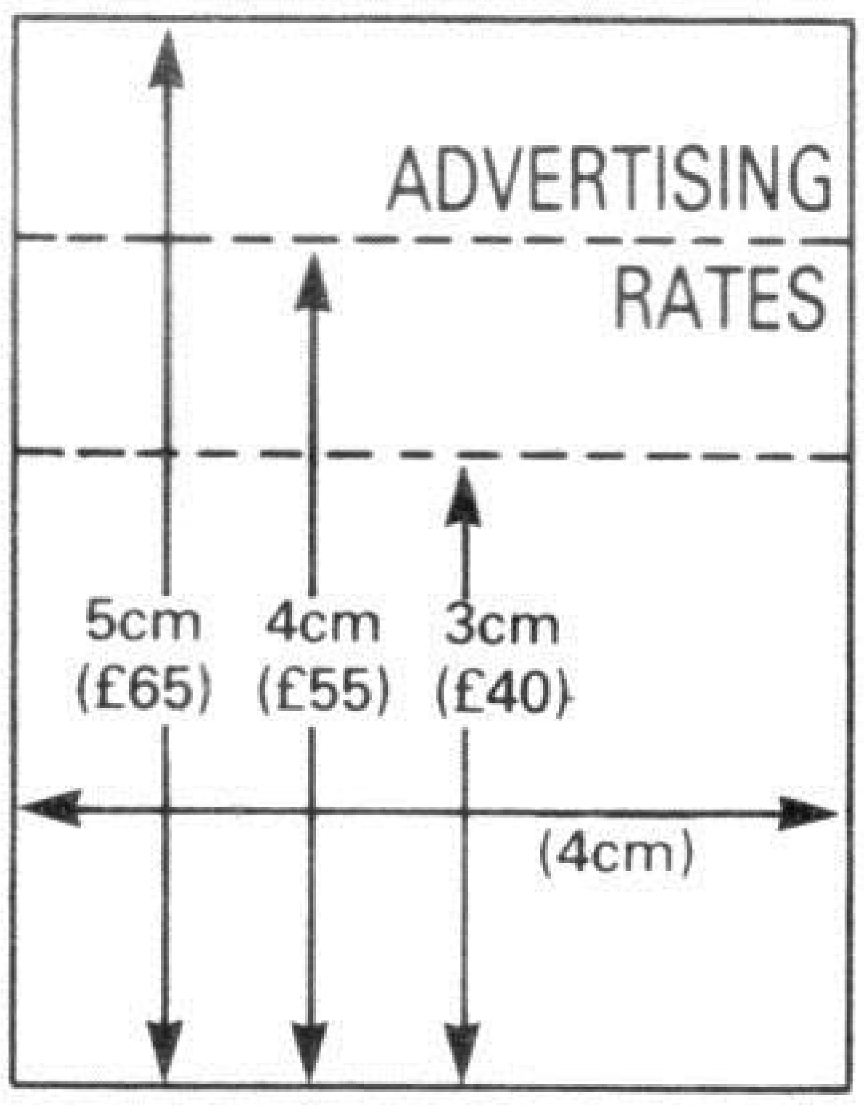

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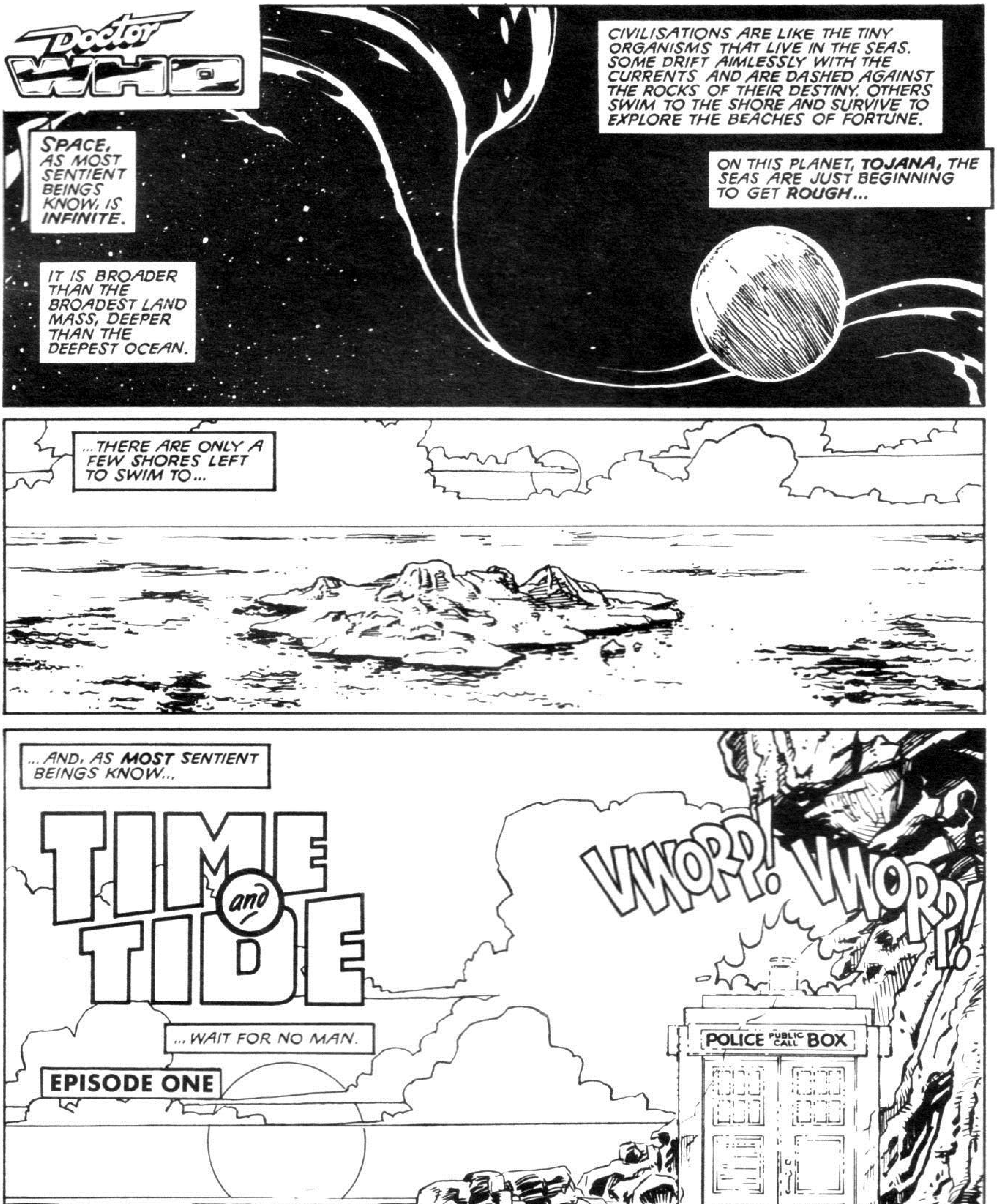
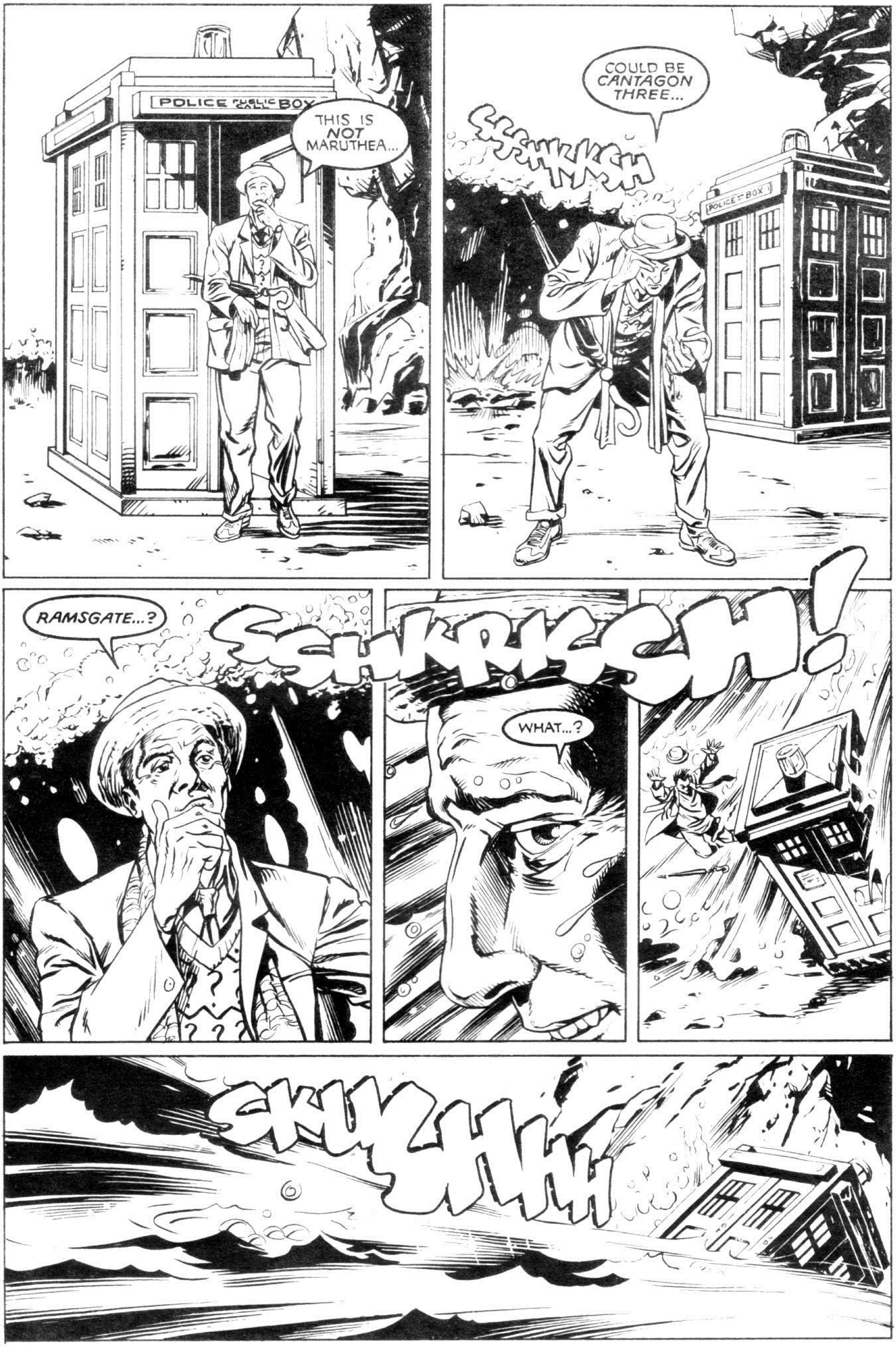
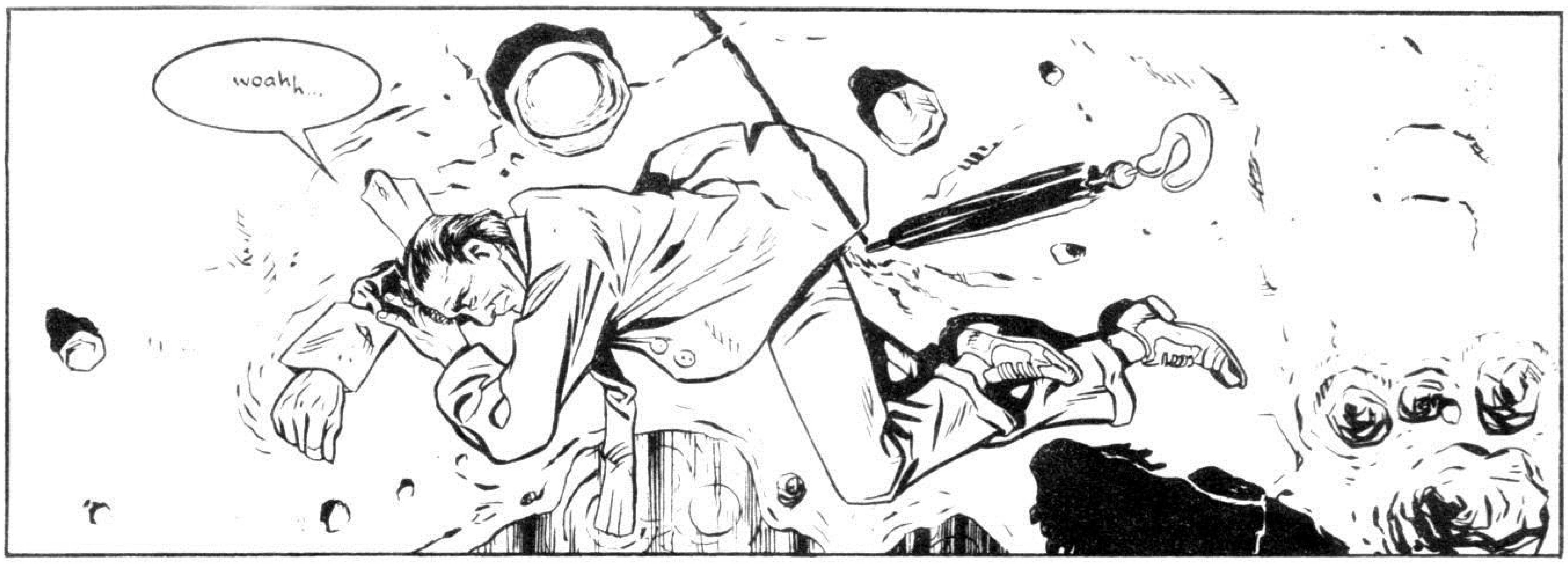
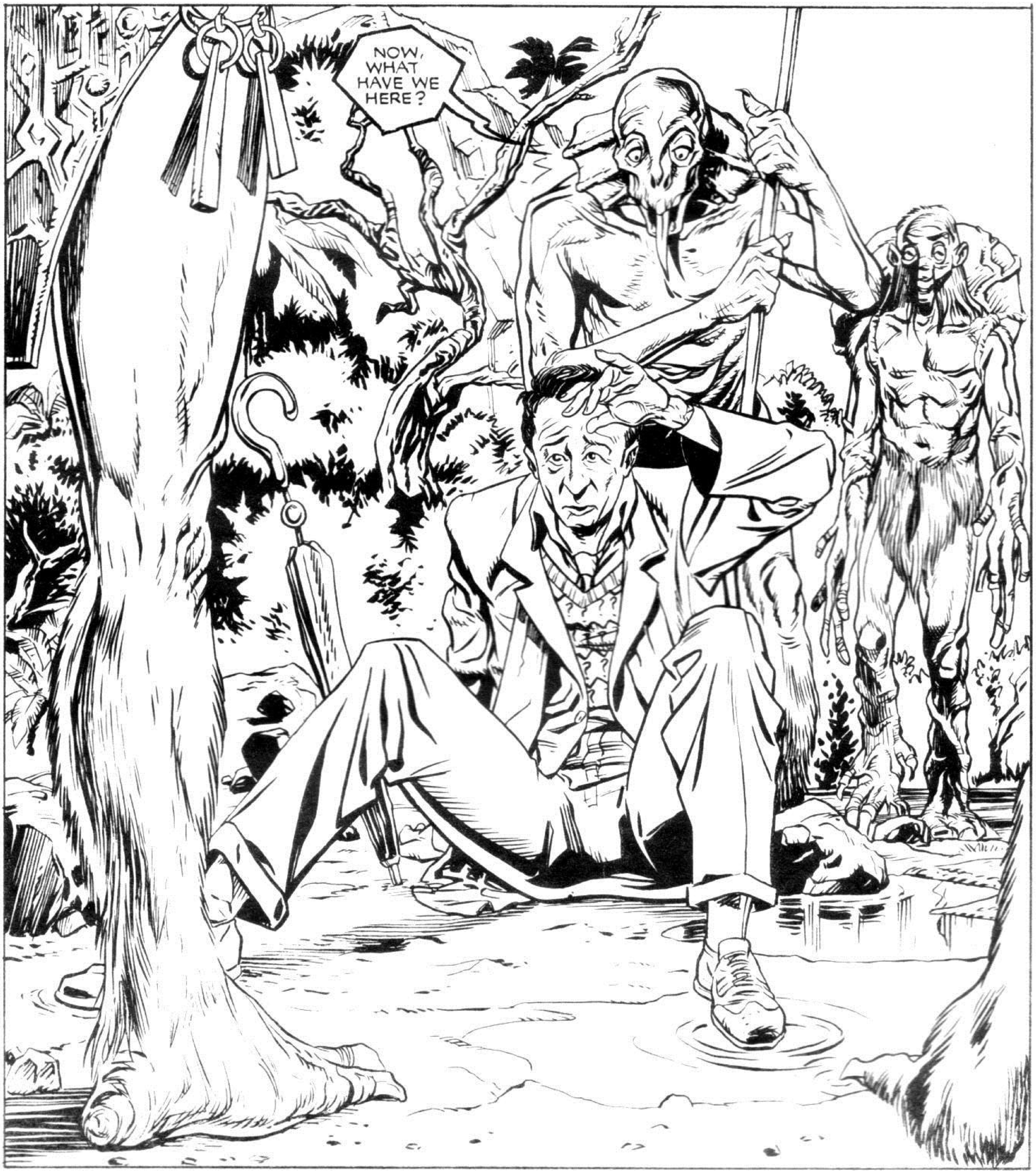
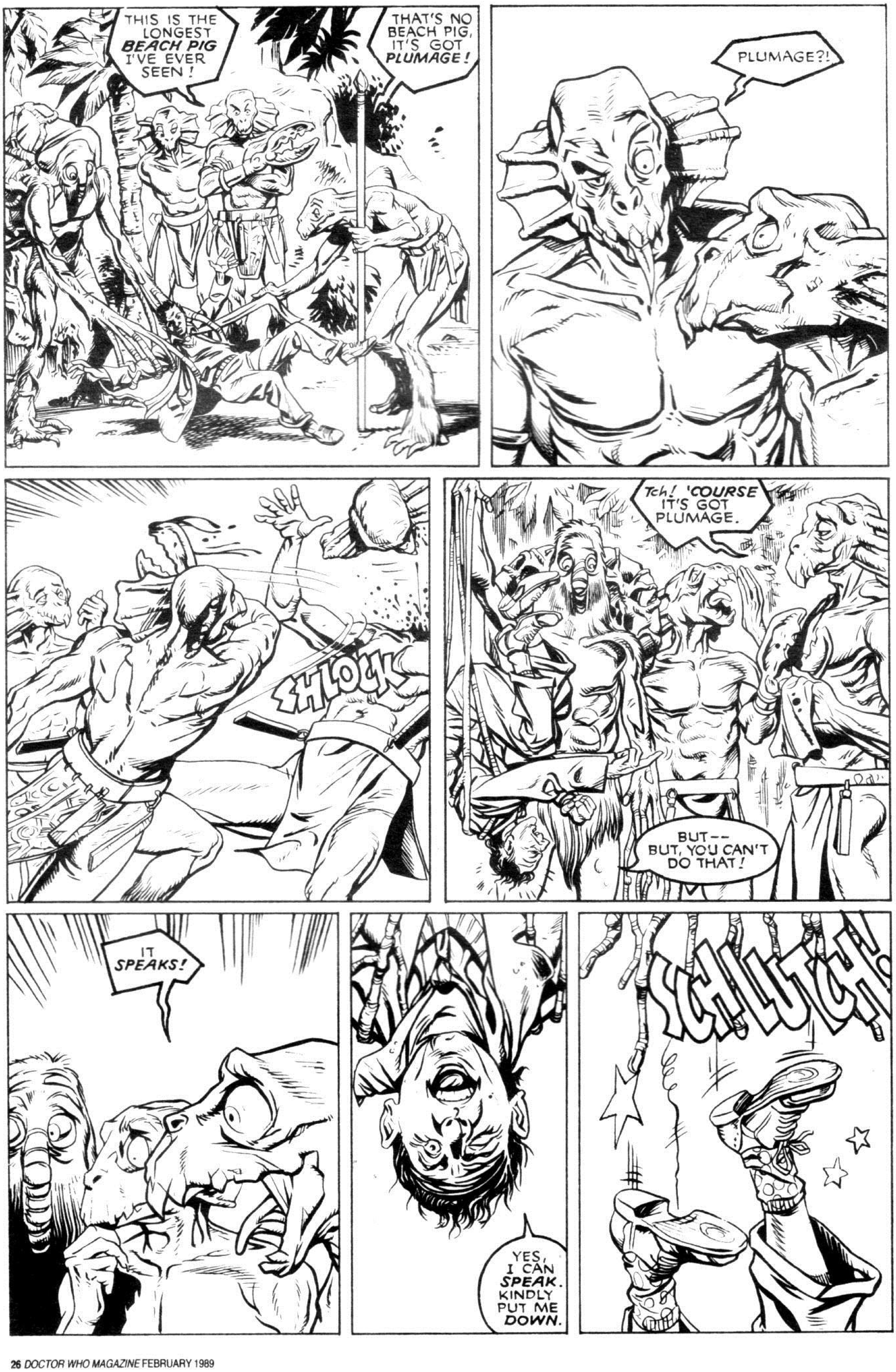

DOCTOR WHO
SPACE, AS MOST SENTIENT BEINGS KNOW, IS INFINITE.
IT IS BROADER THAN THE BROADEST LAND MASS, DEEPER THAN THE DEEPEST OCEAN.
CIVILISATIONS ARE LIKE THE TINY ORGANISMS THAT LIVE IN THE SEAS. SOME DRIFT AIMLESSLY WITH THE CURRENTS AND ARE DASHED AGAINST THE ROCKS OF THEIR DESTINY. OTHERS SWIM TO THE SHORE AND SURVIVE TO EXPLORE THE BEACHES OF FORTUNE.
ON THIS PLANET, TOJANA, THE SEAS ARE JUST BEGINNING TO GET ROUGH...
...THERE ARE ONLY A FEW SHORES LEFT TO SWIM TO...
...AND, AS MOST SENTIENT BEINGS KNOW...
TIME and TIDE
...WAIT FOR NO MAN.
EPISODE ONE
VWORP! VWORP!
POLICE PUBLIC CALL BOX

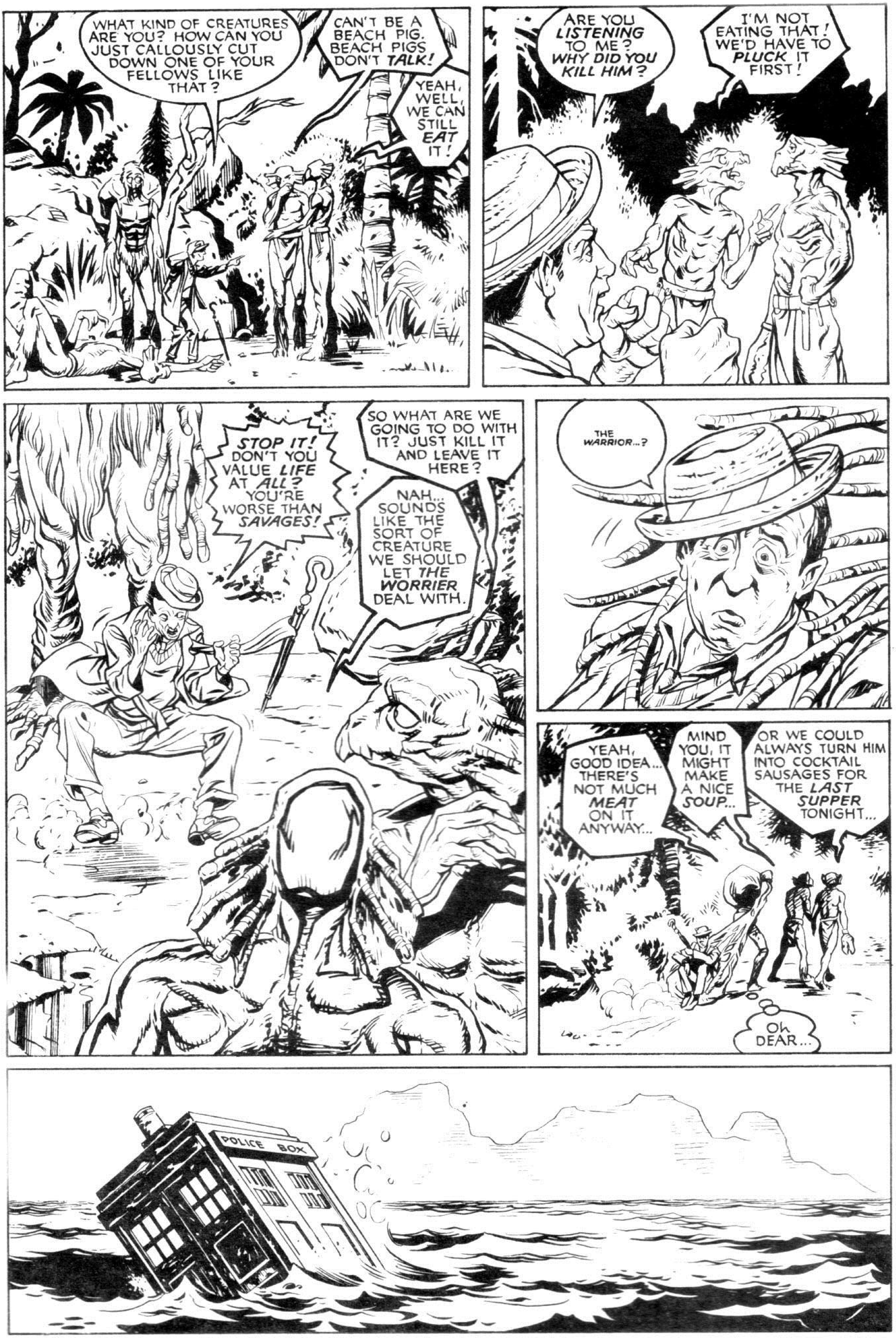
Script **RICHARD ALAN** and **JOHN CARNELL** ▮ Art **DOUGIE BRAITHWAITE** and **DAVE ELLIOTT** ▮ Lettering **TOM ORZECHOWSKI**

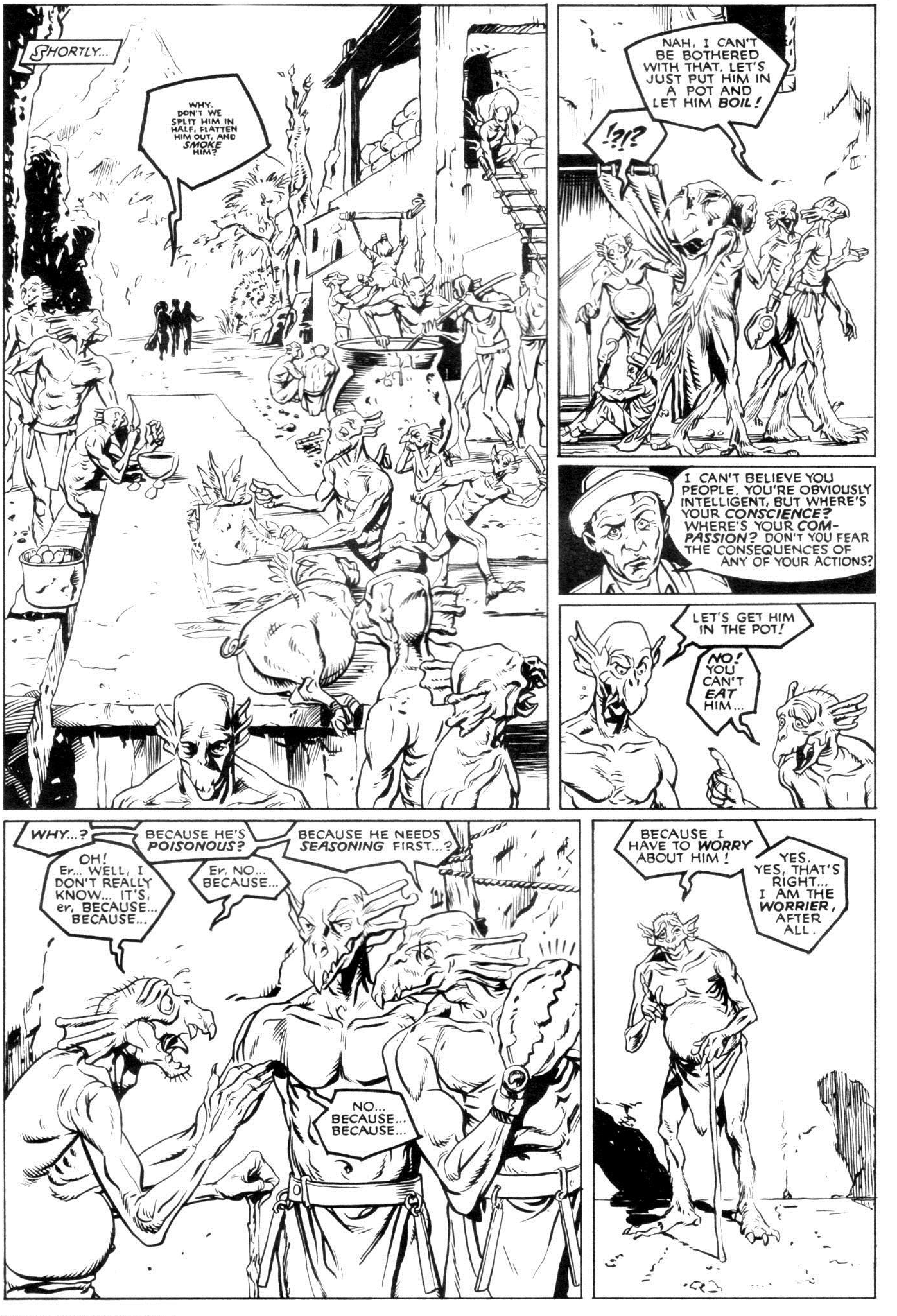

POLICE PUBLIC CALL BOX
THIS IS *NOT* MARUTHEA...
COULD BE *CANTAGON THREE*...
SSHHKKSH
POLICE BOX
RAMSGATE...?
SSHKRISCH!
WHAT...?
SKUSHHHH

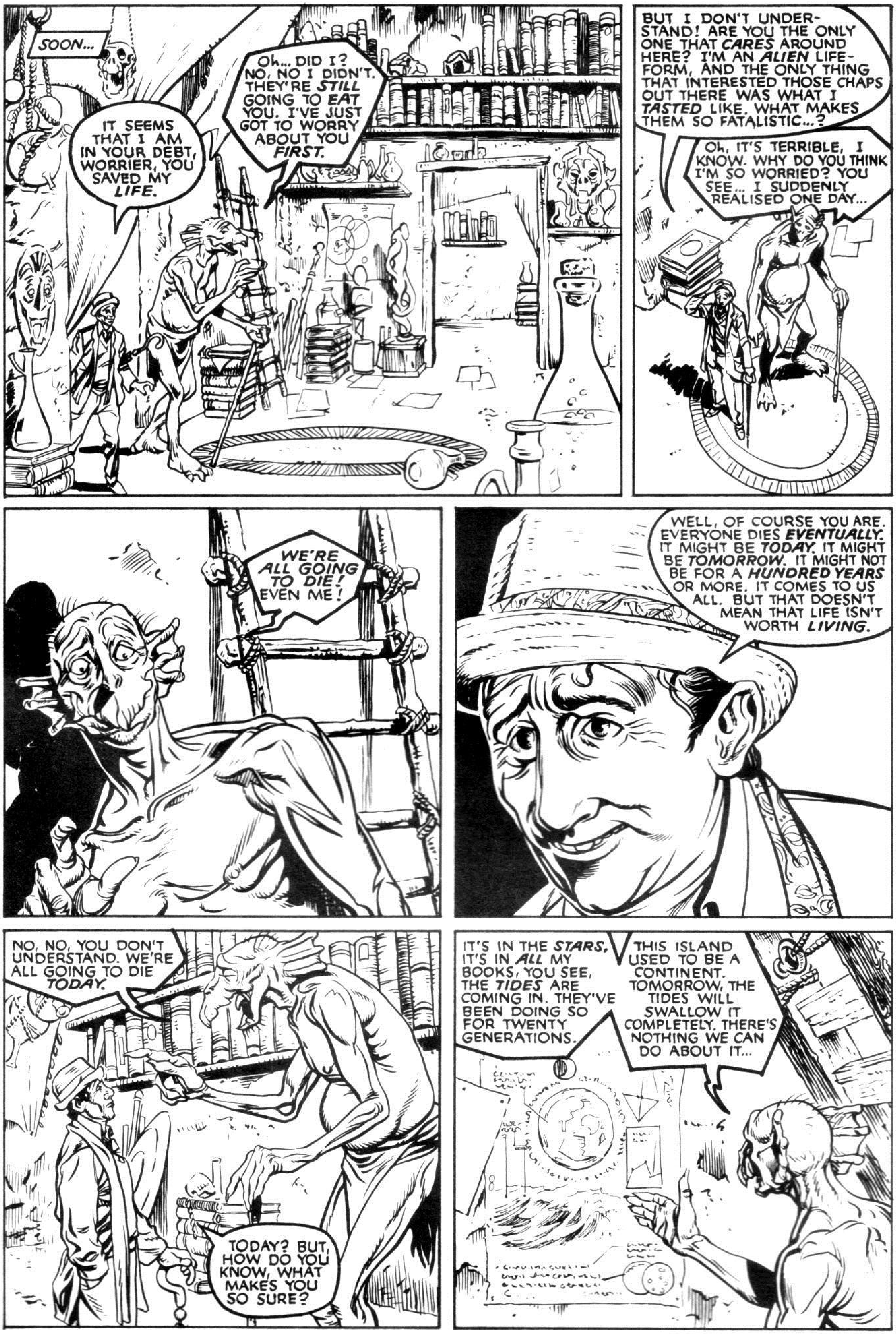

woahh...

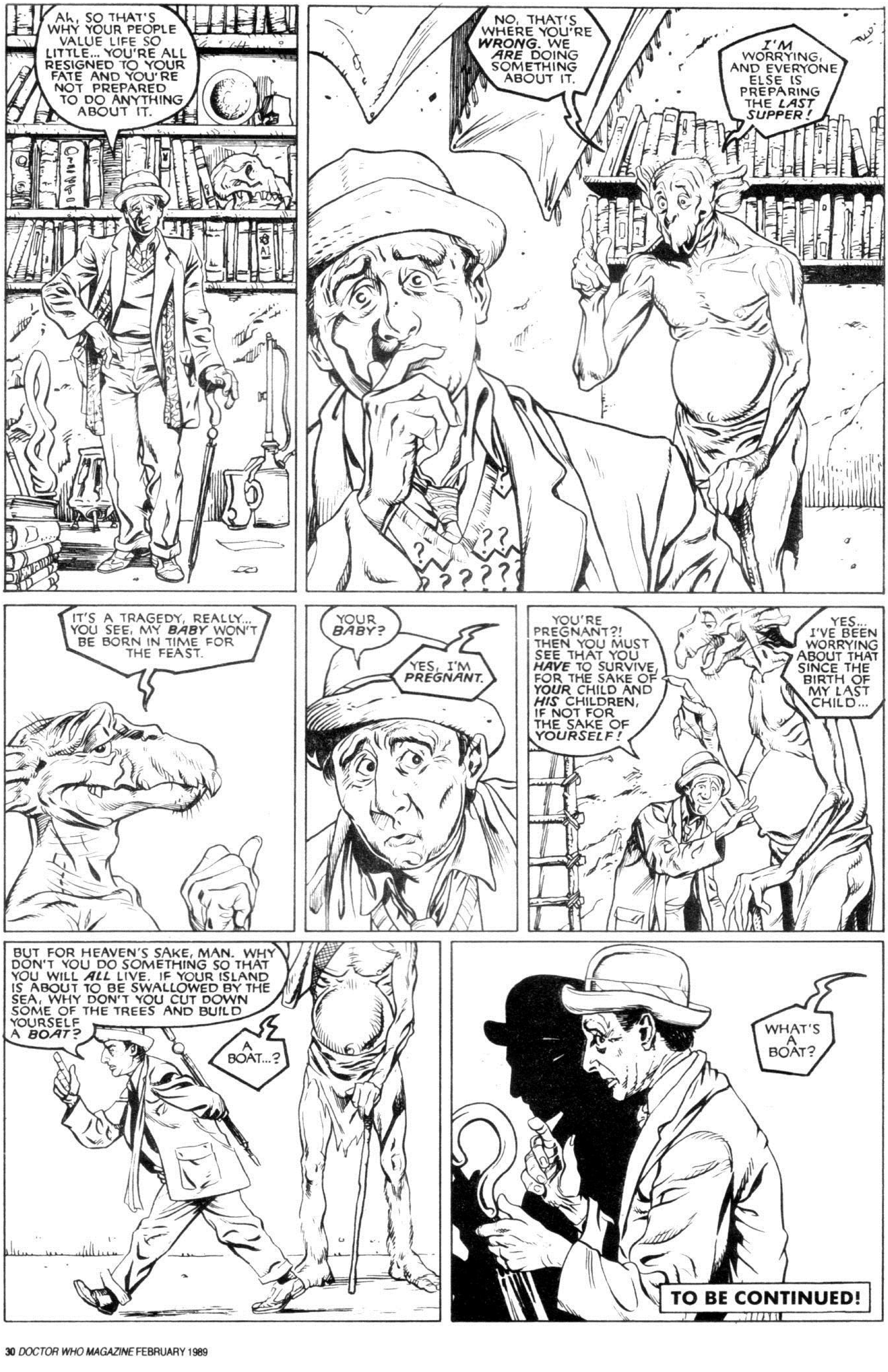

NOW, WHAT HAVE WE HERE?


THIS IS THE LONGEST BEACH PIG I'VE EVER SEEN!
THAT'S NO BEACH PIG, IT'S GOT PLUMAGE!
PLUMAGE?!
SHLOCK
Tch! 'COURSE IT'S GOT PLUMAGE.
BUT-- BUT, YOU CAN'T DO THAT!
IT SPEAKS!
YES, I CAN SPEAK. KINDLY PUT ME DOWN.
SCHLUTCH!


WHAT KIND OF CREATURES ARE YOU? HOW CAN YOU JUST CALLOUSLY CUT DOWN ONE OF YOUR FELLOWS LIKE THAT?
CAN'T BE A BEACH PIG. BEACH PIGS DON'T *TALK!*
YEAH, WELL, WE CAN STILL *EAT* IT!
ARE YOU *LISTENING* TO ME? *WHY DID YOU KILL HIM?*
I'M NOT EATING THAT! WE'D HAVE TO *PLUCK* IT FIRST!
STOP IT! DON'T YOU VALUE *LIFE* AT *ALL?* YOU'RE WORSE THAN *SAVAGES!*
SO WHAT ARE WE GOING TO DO WITH IT? JUST KILL IT AND LEAVE IT HERE?
NAH... SOUNDS LIKE THE SORT OF CREATURE WE SHOULD LET *THE WORRIER* DEAL WITH.
THE *WARRIOR*...?
YEAH, GOOD IDEA... THERE'S NOT MUCH *MEAT* ON IT ANYWAY...
MIND YOU, IT MIGHT MAKE A NICE *SOUP*...
OR WE COULD ALWAYS TURN HIM INTO COCKTAIL SAUSAGES FOR THE *LAST SUPPER* TONIGHT...
Oh DEAR...
POLICE BOX


SHORTLY...
WHY, DON'T WE SPLIT HIM IN HALF, FLATTEN HIM OUT, AND SMOKE HIM?
NAH, I CAN'T BE BOTHERED WITH THAT. LET'S JUST PUT HIM IN A POT AND LET HIM BOIL!
!?!?
I CAN'T BELIEVE YOU PEOPLE. YOU'RE OBVIOUSLY INTELLIGENT, BUT WHERE'S YOUR CONSCIENCE? WHERE'S YOUR COMPASSION? DON'T YOU FEAR THE CONSEQUENCES OF ANY OF YOUR ACTIONS?
LET'S GET HIM IN THE POT!
NO! YOU CAN'T EAT HIM...
WHY...?
OH! Er... WELL, I DON'T REALLY KNOW... IT'S, er, BECAUSE... BECAUSE...
BECAUSE HE'S POISONOUS?
Er, NO... BECAUSE...
BECAUSE HE NEEDS SEASONING FIRST...?
NO... BECAUSE... BECAUSE...
BECAUSE I HAVE TO WORRY ABOUT HIM!
YES. YES, THAT'S RIGHT... I AM THE WORRIER, AFTER ALL.

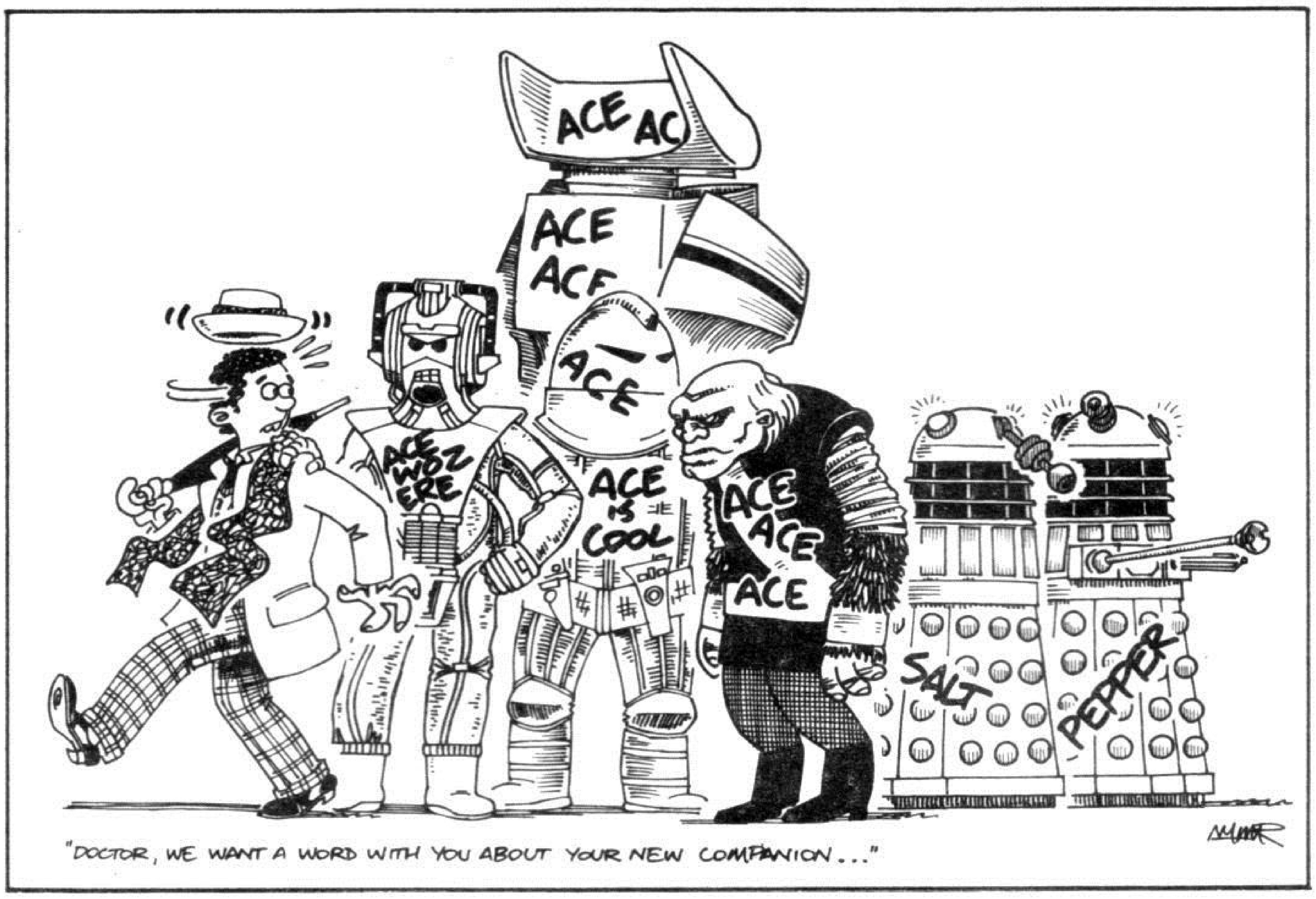

SOON...
IT SEEMS THAT I AM IN YOUR DEBT, WORRIER, YOU SAVED MY LIFE.
Oh... DID I? NO, NO I DIDN'T. THEY'RE STILL GOING TO EAT YOU. I'VE JUST GOT TO WORRY ABOUT YOU FIRST.
BUT I DON'T UNDERSTAND! ARE YOU THE ONLY ONE THAT CARES AROUND HERE? I'M AN ALIEN LIFE-FORM, AND THE ONLY THING THAT INTERESTED THOSE CHAPS OUT THERE WAS WHAT I TASTED LIKE. WHAT MAKES THEM SO FATALISTIC...?
Oh, IT'S TERRIBLE, I KNOW. WHY DO YOU THINK I'M SO WORRIED? YOU SEE... I SUDDENLY REALISED ONE DAY...
WE'RE ALL GOING TO DIE! EVEN ME!
WELL, OF COURSE YOU ARE. EVERYONE DIES EVENTUALLY. IT MIGHT BE TODAY. IT MIGHT BE TOMORROW. IT MIGHT NOT BE FOR A HUNDRED YEARS OR MORE. IT COMES TO US ALL. BUT THAT DOESN'T MEAN THAT LIFE ISN'T WORTH LIVING.
NO, NO, YOU DON'T UNDERSTAND. WE'RE ALL GOING TO DIE TODAY.
TODAY? BUT, HOW DO YOU KNOW, WHAT MAKES YOU SO SURE?
IT'S IN THE STARS, IT'S IN ALL MY BOOKS, YOU SEE, THE TIDES ARE COMING IN. THEY'VE BEEN DOING SO FOR TWENTY GENERATIONS.
THIS ISLAND USED TO BE A CONTINENT. TOMORROW, THE TIDES WILL SWALLOW IT COMPLETELY. THERE'S NOTHING WE CAN DO ABOUT IT...


AH, SO THAT'S WHY YOUR PEOPLE VALUE LIFE SO LITTLE... YOU'RE ALL RESIGNED TO YOUR FATE AND YOU'RE NOT PREPARED TO DO ANYTHING ABOUT IT.
NO, THAT'S WHERE YOU'RE **WRONG**. WE **ARE** DOING SOMETHING ABOUT IT.
I'M WORRYING, AND EVERYONE ELSE IS PREPARING THE **LAST SUPPER!**
IT'S A TRAGEDY, REALLY... YOU SEE, MY **BABY** WON'T BE BORN IN TIME FOR THE FEAST.
YOUR **BABY?**
YES, I'M **PREGNANT.**
YOU'RE PREGNANT?! THEN YOU MUST SEE THAT YOU **HAVE** TO SURVIVE, FOR THE SAKE OF **YOUR** CHILD AND **HIS** CHILDREN, IF NOT FOR THE SAKE OF **YOURSELF!**
YES... I'VE BEEN WORRYING ABOUT THAT SINCE THE BIRTH OF MY LAST CHILD...
BUT FOR HEAVEN'S SAKE, MAN. WHY DON'T YOU **DO** SOMETHING SO THAT YOU WILL **ALL** LIVE. IF YOUR ISLAND IS ABOUT TO BE SWALLOWED BY THE SEA, WHY DON'T YOU CUT DOWN SOME OF THE TREES AND BUILD YOURSELF A **BOAT?**
A BOAT...?
WHAT'S A BOAT?
TO BE CONTINUED!

YOU ON WHO

Write to: *You on Who*, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We read ALL your letters, even if we can't print them all! Full addresses are printed only where requested.

Nick's View



"DOCTOR, WE WANT A WORD WITH YOU ABOUT YOUR NEW COMPANION..."

CAN YOU BELIEVE IT?

How can people be so cruel! Here in Australia, the 24th season has just reached us and we are enjoying it immensely. With it, advertised by ABC, we were lured into thinking we might eventually be able to glimpse (for the first time) the fossilized remains of *The Unearthly Child* – supposedly rescued from the BBC vaults – in five-minute segments before each episode screening.

Instead, we suffered an unforgivable blasphemy. In place of the long awaited pilot story, we were shown cuts from *The Spanish Main*, an old pirate movie modified with dubbed over voices. A tale unfolded about the capture of the Doctor and his TARDIS (a galleon) by the Daleks (fat Spanish Conquistadors) who were after the secret of fresh cottage cheese!

Incidentally, I'd like to congratulate the Rani's marksmanship. I don't know anyone else who can down a TARDIS light years away with a small handgun. She didn't even have to use the crosshairs.

Daniel Logovik
Queensland, Australia

SEASON *24* COMMENT

I'm one of those Australian fans whose letters, I'm sure, must be pouring in at the moment. We've just started to get the new series of *Doctor Who* and the first story, *Time and the Rani* (as I'm sure you know as well) was great. It's all we've seen so far, and I must say, I'm impressed! I hope it continues to go so well (or better).

The updated music, the new beginning, the new style, and of course the new Doctor and Companion are just what the show needed to get it back on its feet after almost two years of recession. Both Bonnie Langford and Sylvester McCoy are perfect in what they do, and took no getting used to on my part.

Rachel Mendham
Melbourne, Australia

Before British readers think they've hit a time warp, Season 24 of Doctor Who *debuted in Australia on October 31st, as reported in* **DWM Issue 144**. *But now, back to Season 25 . . .*

DISAPPOINTING *PATROL*

After the classic *Remembrance, The Happiness Patrol* was a big disappointment. I was a vehement supporter of Season 24, and Sylvester McCoy has finally surpassed Tom Baker as my favourite Doctor – but this script did not help. *A Company of Wolves* may have been *Little Red Riding Hood* updated but at least it included disturbing werewolf scenes. Re-vamping *Hansel and Gretel* with a famous comedienne in a naff wig, Bertie Bassett and Basil Brush's country cousin does not have the same effect.

This was obviously an attempt to be original; Sylvester McCoy, Sophie Aldred and Chris Clough deserved better.

Christopher Wadley
Stroud

BUT NOT IN THIS CORNER

The Happiness Patrol: moronic or masterpiece. The latter, of course, but I can just see that as the credits rolled, long term 'fans' (for want of a better word) reaching for their pen and paper to send their complaints to you, not stopping to consider that this story had more than all of Tom Baker's stories put together, and the combination of characterisation and feeling at the end of the story could have had more sensitive viewers unashamedly in tears.

So congratulations to all involved. This is the *Doctor Who* that I, and I'm sure many others, would like to see in future.

Paul Kinnear
Wirral

CONTRAST

The Happiness Patrol was a nice contrast to *Remembrance*. I like this new kind of story, where the writers are really allowed to do just what they want and be as imaginative as they want. The idea was intriguing, and the mix of real and unreal was very clever. The Kandyman and the Kandy Kitchen was probably the best part, but the Kandyman looked a little odd. From some angles he seemed impressive and from others he did not at all.

I also get the impression that this story was stretched to three episodes. Even the Doctor, the main character,

ISSUE 146

NEXT ISSUE: We complete our archive of *Fury from the Deep* and interview writer Victor Pemberton about the story and his work on *Doctor Who*. Plus: a special on location feature from the filming of *Silver Nemesis*, and the long awaited return of *Off The Shelf!*

***Time and Tide* concludes next issue, as the Doctor struggles to escape the imminent floods. We also bring you Seasons 9 and 10 in the Episode Guide, all the latest news and comment. That's Issue 146 – on sale 9th February 1989! Don't miss out – order your issue TODAY!**

seems to be wandering around trying to find things to do. There is just not enough plot to go round, a great shame considering all the other ideas that have gone into it.

Paul Bryan
Southend
Essex

DWM *Readers were split straight down the middle over the second story of Season 25, which elicited far less comment than that for* Remembrance of the Daleks.

DON'T BOTHER!

You may as well not bother showing a checklist as to what stories the BBC have recovered, because no one in this country ever looks likely to see them!

What sort of people at the BBC will show a season of *Steptoe and Son* and *Fawlty Towers* repeats but not even a hint of their most successful series, even in its twenty-fifth year!

I read in the *Daily Mirror* a while ago that the BBC were planning a one-off special about the show and its history – so where is it?

Jonathon Muir
Northampton

A documentary has been produced for New Jersey Network *in the United States on the making of* Silver Nemesis, *as reported in* **Issue 142.**

IS IT HARTNELL?

The picture on page 20 of **DWM Issue 141** questioningly captioned "Hartnell holds them off?" is surely not Hartnell at all. There is a striking superficial resemblance, and people photographed unexpectedly can seem slightly unfamiliar – but on closer inspection all the details look wrong.

So, could this be the often mentioned but rarely (if ever) pictured Edmund Warwick, the Doctor's stand-in? The BBC may have been understandably reluctant to publicise stand-ins in 1964, but there is no need to be so coy now. You can tell us!

Miss S. Lancaster
Stoke-on-Trent

(We'll come clean – this was another of Julian Vince's excellent recreations of The Dalek Invasion of Earth, *used to illustrate that particular* Nostalgia *piece. The caption is the result of leaving a certain assistant editor in charge of caption writing, when I went off on holiday. Of course, we just had her exterminated and hired a Zygon so no-one would suspect anything – Ed.)*

DATA COILS returns next issue. Postcards ONLY for this pen-pal section, plus full addresses, age and brief details of interests. Letters to this section will be carefully fed to the giant maggots.

MATRIX DATA BANK

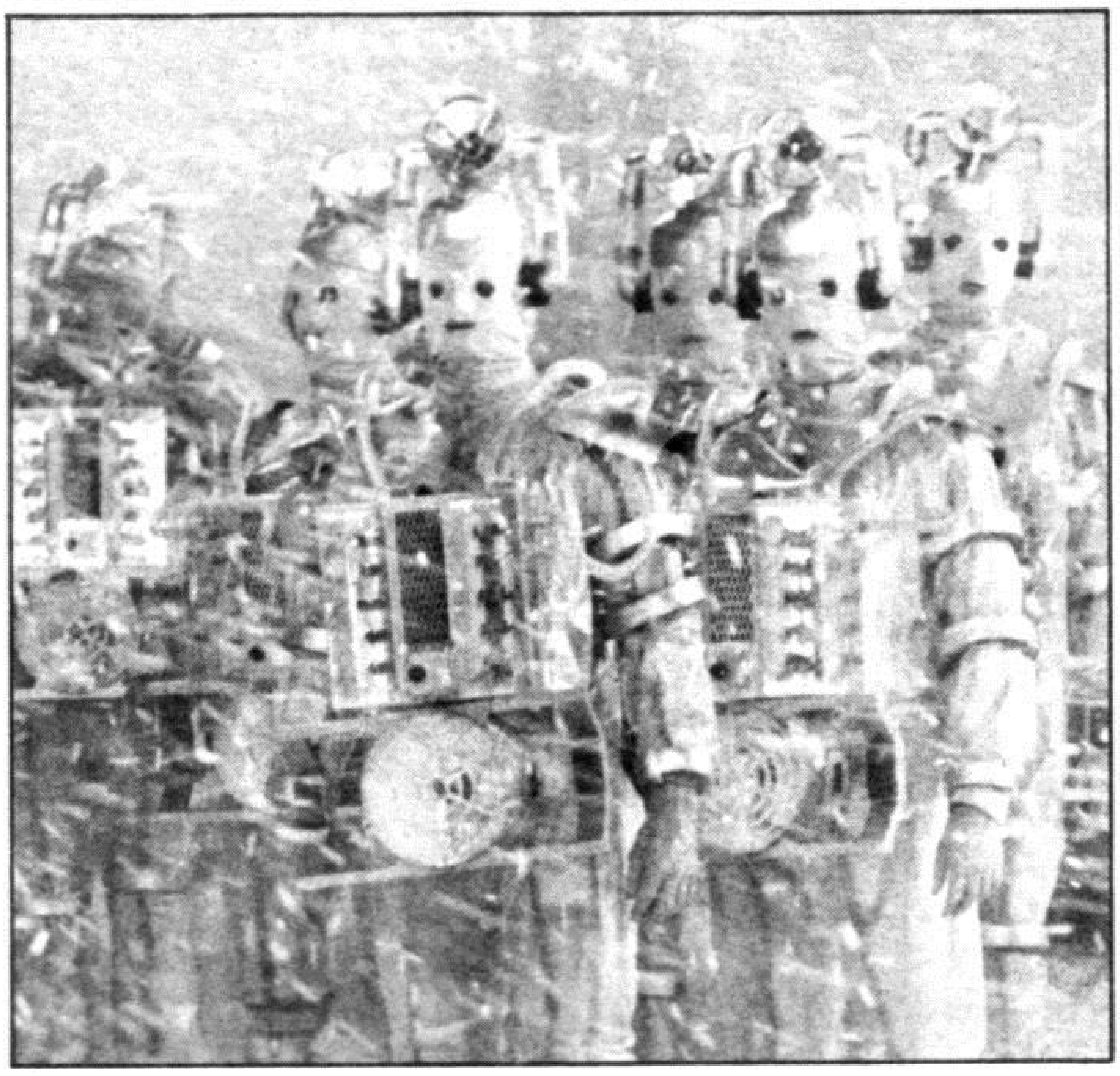
Before we start on this issue's selection of questions, a few corrections. The first of these concerns stories in which the Doctor offers Jelly babies to others.

A number of people came up with additions to my list in **DWM Issue 138**, and the list now stands at; *The Three Doctors, Robot, Ark in Space, The Face of Evil, Robots of Death, Image of the Fendahl, The Sun Makers, The Invasion of Time, Destiny of the Daleks, The Nightmare of Eden* and *The Horns of Nimon.*

In **DWM Issue 142**, I suggested that the scenes which appear in the novelisation of *Terror of the Zygons* concerning the TARDIS materialising were never filmed.

In fact, the scene was *not* merely created for the book, but was in the shooting script, and was shot by Camfield's team at Bognor Regis. However, the sequence required a 'split screen' technique, and the second part of the shoot was not scheduled until the light was failing one day. The change in lighting between shooting the two halves was so noticeable that the final print was totally unuseable and the scene was abandoned during editing.

My apologies for these errors and thanks to all of you who wrote in to put me right.



TENTH PLANET CLIPPED

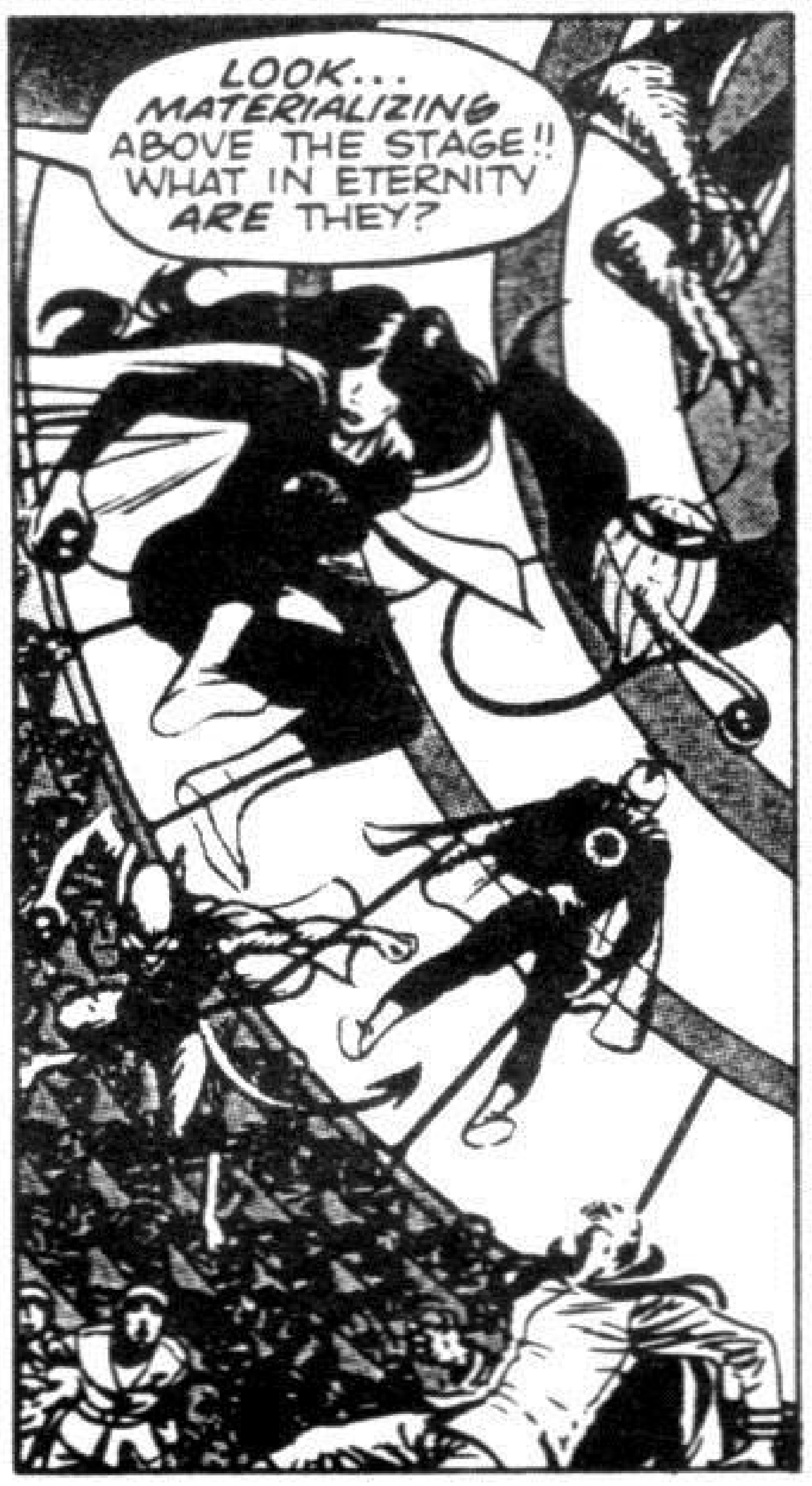
Stephen Baycroft from London asks about a clip of the first regeneration, that was originally part of *The Tenth Planet*, Episode Four and was shown on *Blue Peter* when Colin Baker took over as the Doctor. If this episode is missing from the BBC Archives, where did the clip come from?

Well, it actually came from *Blue Peter* itself, because when the Tenth Anniversary came around in 1973, the programme celebrated it with a compilation of clips. Only two of these clips were from episodes that have since been lost; as well as the first regeneration, there was also a clip from *The Dalek Master Plan – The Traitors*, where Katarina (Adrienne Hill) meets her death by being ejected from an airlock.

Both these episodes were borrowed by *Blue Peter* to take the clips for the Tenth Anniversary, and apparently were never returned after they had been used, though *Blue Peter* do not have them.

There are several short sequences still in existence from lost episodes, and in almost every case they are from other programmes, which used them to illustrate a point or in some interview or feature on *Doctor Who.*

WHO'S MOORE?


LOOK... MATERIALIZING ABOVE THE STAGE!! WHAT IN ETERNITY ARE THEY?

Alan Moore has rapidly become famous over the last few years for his comics work, particularly *V for Vendetta, Swamp Thing* and *Watchmen,* and has gone on to set up his own comics company, *Mad Love.*. John Walmsley from Wigan has noticed that he is credited as having worked on the Marvel *Doctor Who* comic strip and wondered what he did.

A lot of confusion has arisen because Steve Moore wrote a lot of the early comic strips as well (particularly the Absalom Daak, Dalek Killer stories), but the full list is as follows: *Black Legacy* **(Issues 35-38)**, where the Cybermen discover the ultimate weapon; *Business as Usual* **(Issues 40-43)**, a superb Auton story; *Star Death* **(Issue 47)**; *4D War* **(Issue 51)**; and *Black Sun Rising* **(Issue 57)**. The last two stories featured The Special Executive, a team re-vamped by Alan which reappeared in his *Captain Britain* stories.

EMPTY SPACES

David M. Williams has noticed that the Space Shuttle patches worn by Ace on her jacket are incomplete. The patches should have the names of the payload specialists printed on a tag on the base of the patches, but they are missing.

Sophie Aldred explained to me that she simply went down to the King's Road in London with the costume designer and bought badges from several shops for the costume; she wasn't aware that the patches were incomplete, so one can only assume that the patches are imitations of the 'official' ones.

MEMORY GAME

To round off this column, another memory, this time from Stephen Fewell in Essex. He writes "A woman with curly brown hair is near a red curtain. A man comes out of the curtain wearing a helmet and holding a spear (I think it's a spear). The woman struggles with him, then she pulls part of his face away, revealing the face of an old man, which looks half melted away."

I'll have the answer for you next issue.

Data Bank complied by David Howe. If you have any queries about *Doctor Who*, write to *The Matrix Data Bank, Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX.

Travelling Companions

Romanadvoratrelundar

The Doctor rarely seems to choose his Companions – they either arrive on board thanks to their own determined efforts, or the Doctor feels a sense of duty towards them, making them, albeit temporarily, his reponsibility. Romana's arrival was a bit different – she was assigned to the Doctor by the President of the High Council of Time Lords at the start of his quest for the Key to Time, and there was little he could do about it.

The Lord President obviously felt the Doctor needed help on his quest, but the choice of assistant was made on the basis of Romanadvoratrelundar's suitablity for the scientific and theoretical side of the job, rather than for experience and character compatibility.

When Romana (to use her shortened name) turned up unannounced in the TARDIS console room, a vision in shimmering white, it was left to the Doctor to make the best of things.

The Doctor was never the most reasonable and accessible of men, and he was being used as an unwilling agent once again. From the Doctor's point of view, Romana was just another imposition on his much treasured independence; she lacked experience, and there was a possibility she had been put on board as a spy.

The imposition might have been easier for him to bear if Romana herself hadn't been quite so domineering from the start. Her haughty expression and aristocratic manner were an apt reflection of her personality. She was clearly no wallflower, burning with a curiosity and intelligence that made her yearn for a life beyond the stifling, rarified calm of Gallifrey. Armed with knowledge of the Doctor's reputation, she was determined to make her mark from the start, and she refused to be intimidated by this rather rude, eccentric Time Lord.

Just when the thaw set into the Doctor/Romana relationship is difficult to pinpoint. There are signs that the duo have actually come to terms with each other's differences as early as *The Pirate Planet.* Prior to this, in *The Ribos Operation,* Romana shows her naivety and lack of practical experience by the rashness of her actions. In this first adventure, her normal cool-headedness is offset by a dangerous desire to compete with the Doctor for the limelight.

"Your name. Too long. I'll call you Romana."
"I don't like Romana,"
"It's either Romana, or Fred."
"I prefer Fred."
"Good. Come on, Romana."

The Doctor and Romana – *The Ribos Operation*

As time went on they became the team that they were meant to be from the start. Their caustic banter and mutual put-downs became a sign of respect, even fondness, although the Doctor never became as close to Romana as he had been with previous Companions. This slight remoteness is an aspect of the Fourth Doctor that increased as time went on, perhaps because Romana was a Time Lady and apparently one of his own race.

Human Companions have human requirements for stability and certainty among their friends and associates. The Doctor offers little that is safe or predictable, precisely because he is an alien. Romana was on the same rather detached emotional wavelength, especially until her regeneration. For the viewer, this meant that some of the programme's innate cosiness was removed – before, Sarah and Leela were people to relate to – not so Romana.

The producer and script editor responsible for introducing Romana to the series (Graham Williams and Anthony Read) were very keen on ringing the changes with this more intelligent, slightly ice-maidenish character. Indeed, they hired the first actress to play the part – Mary Tamm – by persuading her that Romana was the first Companion to be remotely near the Doctor's level, almost an equal.

Few actresses could resist such a tempting proposition, but the adventure format of the programme severely constrained the production team's initial ambitions. There were some good establishing situations, some snappy dialogue, but apart from that, the Companion was still there to serve a narrative purpose.

Lofty promises aside, Mary Tamm found she still had to do her share of providing plot devices – and even the dreaded screaming, which clearly bored her so much that the end result (especially in *The Power of Kroll*) was embarrassingly inept.

By the end of the Sixteenth Season, the character of Romana was in an interestingly mixed condition, part success and part failure. The strength of both Time Lords' personalities made for an excellent on-screen tension. But it was difficult to know where Romana could go next – she seemed so much a part of the Key to Time season and Mary Tamm was adamant that with the recording of *The Armaggedon Factor* she was going to leave the series and not come back.

As if to re-enforce her decision she announced that she was pregnant, so that even had she been willing to return there might have been a lot of explaining to do in the script!

The producer had a double problem – assuming that she would stay, scripts had been commissioned involving the character and there wasn't a lot of time to change them. The character was popular, and had not outlived her usefulness over just one season. The time factor also applied, to auditioning and consideration of a credible introduction of replacement.

The logical answer was pre-supplied in the script. Romana was a Time Lady, ▶

"Make mistakes, and confuse the enemy!"
"Brilliant. Is that why you always win?"
"Is that why I always win?"
"Because you always make mistakes!"
The Doctor and Romana – *The Destiny of the Daleks*

One of Romana's regenerations from *Destiny of the Daleks*.

wasn't she? So she could simply regenerate like the Doctor. There remained the question of how to develop this new Romana and who was to play her.

At first the production office – which now included *Hitch Hiker*'s creator Douglas Adams as script editor – toyed with the idea of having Romana regenerate at the end of every story, with guest stars coming in to play her various 'aspects'. This was rejected, not just because of the strain of thinking of new and diverting plot reasons for the regenerations – it might also upset continuity.

Whoever was to play the new Romana would provide the raw material from which her new regeneration's character would be developed. With time running short, Williams cast the young actress who had played the Princess Astra in *The Armageddon Factor*.

Lalla Ward had already become familiar to the British public through her role in the popular historical series, *The Duchess of Duke Street*. She was more than willing to take on the role and had exactly the kind of bubbly character that the producer was looking for.

The new Romana was to be much more frivolous than her predecessor, a change in approach tied up with the overall direction in which the show was going. Even her debut in *The Destiny of the Daleks* caused some controversy – it was argued that a responsible Time Lady would hardly waste precious regenerations on choosing her appearance. A parody of the Fourth Doctor's arrival in *Robot*, Romana was seen trying on different faces instead of outfits. This was taking vanity to an extreme, and the scene still deserves fuller justification!

The new Romana seemed less frosty and much more light-hearted than her predecessor had been. This did reduce her credibility as an alien – at times she seemed just as human as Sarah Jane, or Jo Grant. To counter-balance this, there was the distinct advantage that this approach gave the programme – once again, the Doctor seemed to have a genuine Companion on board ship, not a rival or a challenge.

"Shall we take the lift, or fly?"
"Let's not be ostentatious."
"All right, let's fly then."
"That would look silly. We'll take the lift."

Romana and the Doctor – *The City of Death*

The competitive spirit was maintained in this Romana – she still had her opinion and wasn't afraid to express it, but it was tinged with a lot more warmth and affection than before. Romana was by now settled into the roaming way of life enjoyed for so long by the Doctor.

She had left Gallifrey raw and yearning for something a bit more exciting and challenging – and she had certainly found it. She no longer had anything to prove. The Doctor had been through a lot of hair-raising adventures with her and they were now travelling blind once more, thanks to the Randomiser device installed on the TARDIS console (designed to avoid the wrath of the frustrated Black Guardian).

In several adventures, Romana II provides an effective character, without the writers resorting to the old clichés of screaming and blundering about. In *The Destiny of the Daleks*, for example, the only fear Romana shows is very convincing, during her terrifying interrogation by the Daleks.

Throughout this adventure, she is an independent spirit, quite separate from the Doctor. Though she was now more fun than her first persona, indulging in some fantastic dressing up and much verbal repartee, she was also sophisticated and dignified, seen in her outrage at Soldeed's stupidity in *The Horns of Nimon*.

Unlike many previous female Companions, Romana could give as good as she got – in *The Leisure Hive*, she quickly works out that the regenerative experiments going on in the Hive are a fake, and her skills become vital in completing the work there.

Whilst the Doctor was always devoted to the cause of the planets he visited, Romana's involvement seemed to go deeper and become more emotional. She had not yet learnt the vital ability of separating pure emotion from the detachment so crucial to successful time travel, as the Doctor had.

By the time of the adventures in E-Space, she became so involved in what they found there that her departure became inevitable. In *Full Circle*, she was infiltrated by the Alzarian life cycle, displaying her empathy with others misunderstood or persecuted. In *Warriors' Gate*, she was infiltrated by the Alzarian life cycle, displaying her empathy with others misunderstood or persecuted. In *Warriors' Gate*, this empathy was cruelly brought home to her by the insensitive butchers on the Privateer.

The appalling suffering of the Tharils showed Romana the way to a new life, fighting injustices within E-Space. Her decision to leave the TARDIS was reinforced by the efforts of the Time Lords who, mindful of her prolonged absence from Gallifrey, wanted to recall her. Her farewell was not sentimental. The Doctor recognised her need for independence – he required it himself. Taking custody of K-9, she left his side with few words, but many fond memories.

Text by Richard Marson. Quotes selected by Paul Travers and © their respective writers.

EPISODE GUIDE

SEASON 7: JON PERTWEE

Code	Story Guide	No. of Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
AAA	SPEARHEAD FROM SPACE by Robert Holmes Dir: Derek Martinus Prod: Derrick Sherwin S.E.: Terrance Dicks	**4**	All Colour Film All F/R	**Yes**	*The Auton Invasion* by Terrance Dicks	76			3.1.70 24.1.70	The Doctor begins his exile on Earth. Liz Shaw (Caroline John) is his assistant. First colour story, shot on location, on film. Hugh Burden played Channing, John Woodnutt, Hibbert. **BBC VIDEO**
BBB	(DOCTOR WHO AND) THE SILURIANS by Malcolm Hulke Dir: Timothy Combe Prod: Barry Letts	**7**	All F/R All U-M	**Yes**	The Cave Monsters by Malcolm Hulke	91			31.1.70 14.3.70	Bessie introduced, first use of CSO (Colour Separation Overlay). Fulton Mackay played Quinn, Geoffrey Palmer, Masters and Paul Darrow, Hawkins.
CCC	THE AMBASSADORS OF DEATH by David Whitaker Script ammendment by Malcolm Hulke, Ep. 4-7. Dir: Michael Ferguson	**7**	All F/R Ep. 1 625VT Ep. 2-7 U-M	**Yes**	Terrance Dicks	45, 77			21.3.70 2.5.70	Benton promoted to Sergeant. Final script treatment by Malcolm Hulke. Ronald Allen played Ralph Cornish.
DDD	INFERNO by Don Houghton Dir: Douglas Camfield and Barry Letts (Camfield directed all location filming)	**7**	All 525VT All F/R All U-M	**Yes**	Terrance Dicks	114			9.5.70 20.6.70	Liz Shaw's final story. Christopher Benjamin played Gold, Derek Newark, Greg Sutton. Some of the cast played dual roles.

SEASON 8: JON PERTWEE

EEE	TERROR OF THE AUTONS by Robert Holmes Dir: Barry Letts	**4**	All F/R All U-M	**Yes**	Terrance Dicks	W84			2.1.71 23.1.71	Jo Grant (Katy Manning) joins. The Master (Roger Delgado) debuts, aiding the Nestenes in their second invasion attempt. Captain Yates (Richard Franklin) also makes his first appearance.
FFF	THE MIND OF EVIL by Don Houghton Dir: Timothy Combe	**6**	All F/R	**Yes**	Terrance Dicks	65			30.1.71 6.3.71	First appearance of Corporal Bell (Fernanda Marlowe). William Marlowe played Mailer.
GGG	THE CLAWS OF AXOS by Bob Baker and Dave Martin Dir: Michael Ferguson	**4**	All F/R Ep. 1 & 4 625 VT All 525VT	**Yes**	Terrance Dicks	W85		121	13.3.71 3.4.71	Last appearance of Corporal Bell. Studio recording (and film sequences) exist for Ep 1 and 2, including a title sequence, *The Vampire from Space*. Tim Piggott Smith played Captain Harker.
HHH	COLONY IN SPACE by Malcolm Hulke Dir: Michael Briant	**6**	All 525VT All F/R All U-M	**Yes**	The Doomsday Weapon by Malcolm Hulke	67			10.4.71 15.5.71	The TARDIS is re-activated by the Timelords for this mission.
JJJ	THE DÆMONS by Guy Leopold (Robert Sloman and Barry Letts) Dir: Christopher Barry	**5**	All F/R Ep. 4 625VT Ep. 1, 2 3 & 5 U-M	**Yes**	Barry Letts	57	119		22.5.71 19.6.71	Damaris Hayman played Miss Hawthorne, Matthew Corbett, Jones.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change. **Abbreviations:** 625VT=British (PAL) Broadcast Standard. 525VT=American (NTSC) Broadcast Standard (American transmissions), are not broadcastable. U-M=U-Matic Cassette, colour recordings on 525 (American transmissions), are not broadcastable. F/R=F/R (16mm) Film Recordings, made from original 625VT's, are broadcastable but are only in mono. **Target novelisations:** where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

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